Catalogue of Paintings

JOHN&MABLE RINGLING MILLING MI

Sarasota, Florida

A Catalogue of

PAINTINGS

in the

John & Mable RINGLING Museum of Art

BY WILLIAM E. SUIDA



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FOREWORD

THE John and Mable Ringling Museum in Sarasota, bequeathed to the State of Florida, ranks high among the art museums in America. Apart from the superior quality of individual works, the Sarasota museum possesses a treasure to be found in very few other museums: the personality of the founder—for his enjoyment, his enthusiasm are perpetuated therein. As in the Isabella Stewart Gardner Museum in Boston, the visitor is transported from his daily surroundings into a romantic world, and rendered susceptible to emotions and impressions that could hardly arise in a modern museum.

Has a dream of the Italian High Renaissance become reality on the Gulf of Mexico? Do we breathe the air of Frascati or Tivoli? The building is broadly laid out with spacious galleries, its extended wings and arcades encircling a well-cared-for garden with steps and terraces, fountains and statues. The artistic quality of the architectural plan (in the execution of which a variety of original material such as capitals, columns, door-frames and wall-fountains were used) deserves our admiration. As the nucleus of the collection is European art of the late XVIth and XVIIth centuries—the fully developed flowering of occidental culture—late Renaissance forms were appropriately employed in the building.

The Ringling collection includes, in addition, some very fine examples of Northern Gothic, Flemish and German art, and some early Italian paintings. The Renaissance pictures, sculptures and industrial arts form altogether a very impressive unit with special emphasis on the mature forms of the XVIth century (Piero di Cosimo, Beccafumi, Fra Bartolomeo). An exquisite group is composed of the Milanese artists of the Leonardo circle (Luini, Marco d'Oggiono, Gaudenzio). The Venetian gallery, in which Titian, Bonifazio and Tintoretto are represented by numerous and diversified works, and Paolo Veronese by four splendid canvases, is one of greatest importance. The XVIIth century collection which contains numerous examples by the leading artists of the Bolognese, Roman and Neapolitan Schools (not forgetting the fine Venetian and Lombard pictures) has no equal in this hemisphere. Where else indeed may one find such superb pictures by the Carracci,

Guido Reni, Mola, Guercino, Dolci, Furini, Sassoferrato, Massimo Stanzioni, Salvator Rosa, Cavallino and Luca Giordano, and in such abundance? Few, but very important works represent the Italian XVIIIth century masters (Pannini, Guardi, Zuccarelli, Conca).

Prominent among the Northern paintings are a dozen original works by Rubens, and, in addition, two tapestries from the famous series depicting the powerful allegorical epic, "The Triumph of the Sacrament". Sarasota has the most important Rubens collection in the United States. For this great Flemish Baroque master the museum seems to have been built—a temple dedicated to his vigorous and glorious art. John Ringling's conception of this master may well have been similar to that of Jacob Burckhardt: "We find in so many instances happiness and goodness, as is scarcely to be found in any other of the great masters; and we know him well enough to be certain in our judgment. Conscious of his own noble and powerful nature, he must have been one of the most favored among mortals." To Ringling, the restlessly active organizer, the intense humanity and heroic energy of the Flemish master and his interpretation of the metaphysical, expressed in monumental symbols, were highly congenial. The pupils of Rubens—Van Dyck, Jordaens, Snyders, Wouters, Paul de Vos and Thulden-enlarge the view of that happy epoch.

More tranquil and most carefully selected are the Dutch pictures led by Frans Hals and Rembrandt. Among these, almost all signed, are masterpieces by Jan Steen, Salomon Ruisdael, Aelbert Cuyp, Maes, Eeckhout, Karel du Jardin, Jan Davidsz de Heem and Lesire. The XVIIth century, which gives the keynote to the entire museum was the great century of Spanish culture and art. Belonging to this epoch, the works of Greco, Ribera, Velasquez, Zurbarán, Murillo and Cano form a unit of utmost impressiveness.

In the French section too, the XVIIth century is especially stressed—the great period of Louis XIV represented by Vouet, Poussin, Dughet and Bourdon. The XVIIIth century English gallery shows, in addition to the monumental equestrian portraits by Gainsborough and Reynolds, examples of equally fine quality by Ramsey, Hoppner, Raeburn and Lawrence. In the XIXth and XXth centuries, American (beginning with Benjamin West and Huntington), English (Etty, Burne-Jones) and French artists predominate.

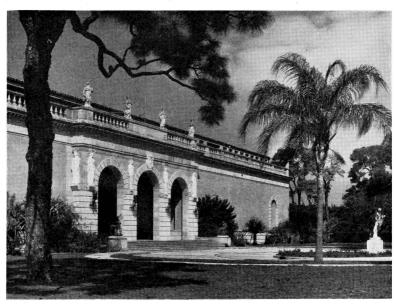
It is worth while pointing out that not only signed works by

rarely encountered artists, as for example the "Apelles Mejican" (Nicolas Rodríguez Xuarez) and historical curiosities, such as the "Medici Madonna" by Benedetto Pagni, are to be found in the Sarasota Museum, but also several unique works signed by highly interesting artists who would otherwise be entirely unknown: Luca Antonio Buscatti, J. d'Audenaerde and Raffaello Gualterotti. I have acknowledged my indebtedness to various colleagues throughout the text, in the proper connections. At this point, however, I want to express my gratitude to two persons, who are in a special way connected with the work of this catalogue: Henry Ringling North, who, as chairman of the trustees of the John and Mable Ringling Museum, entrusted to me the compilation of this catalogue, a work which gave me greatest satisfaction and enjoyment; and A. Everett Austin, Jr., the present director, whose generous and helpful interest and active furthering made the appearance of this work possible. Marian Murray and my daughter Bertina were of valuable assistance in correcting the proofs.

W. E. SUIDA



The Court of the John and Mable Ringling Museum of Art, Sarasota, Florida



The Facade of the John and Mable Ringling Museum of Art, Sarasota, Florida

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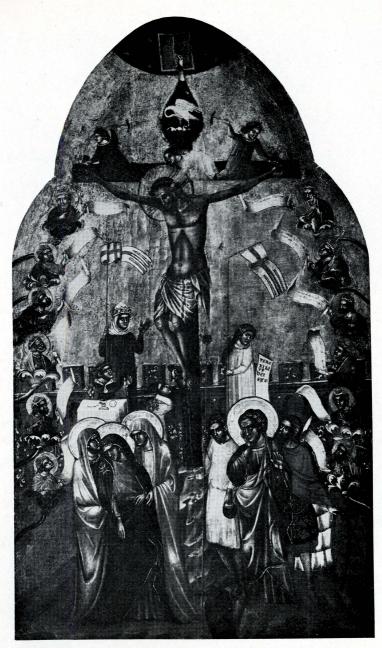
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No. I—Allegorical Representation of the Crucifixion VENETIAN SCHOOL - XIVTH CENTURY

CATALOGUE OF THE PAINTINGS

THE ITALIAN SCHOOLS

I. The XIV th Century

VENETIAN SCHOOL of the XIVTH CENTURY possibly an early work by Guariento di Arpo, active in Padua and Venice (1338-1368).

Christ is being nailed to the Cross by three small figures while a fourth supports His head. These are Allegories of the Virtues who are crucifying Christ in order to prove themselves at His death: on the head of the Cross, Caritas; at the foot, Humilitas; at the arms, Obedientia and Patientia (or Misericordia). At the foot stand Mary and two women, St. John, the centurion and a servant. On the second plane appear the allegorical figures of the Church and the Synagogue together with a priest with the Host. Above the Cross is seen the Pelican, symbol of Christ, and His Hand holding a key and the Holy Book. At either side are the half-figures of twelve prophets with scrolls.

panel: 323/4 x 19 in.

The connection between a certain group of miniatures representing "The Virtues Crucifying Christ" in German manuscripts of the XIIIth century, and the moral interpretation of Christ's death on the Cross by Bernard de Clairvaux, was first observed by Hans Swarzenski and later discussed by A. Katzenellenbogen (Allegories of the Virtues and Vices in Mediaeval Art from Early Christian Times to the XIIIth Century. Studies of the Warburg Institute, London, 1939, pp. 38-39.) R. Offner recognized the connection between the Sarasota picture and the German manuscripts. In Venetian painting of the XIVth century this iconographical type is not isolated: see, for example, the Crucifixion in the Museo Civico in Venice, ascribed to Zanino di Pietro by R. van Marle (The Development of the Italian Schools of Painting IV, 1924, pp. 70-71), to the "Maestro di Roncaietta" by R. Longhi (Arte Veneta I, 1947, p. 86).

LORENZO VENEZIANO

mentioned in documents in Venice and in dated pictures from 1356 to 1379. A pupil of Maestro Paolo, he is considered to be the best Venetian colorist of the *Trecento*.

2. A Saint King

on a golden ground; fragment of a larger picture.

diagonal grain panel: 211/2 x 173/8 in.

LIT: B. Berenson, Italian Pictures, 1932, p. 419; Pitture Italiane, 1936, p. 360 (attributed to Paolo Veneziano).

SIENESE SCHOOL of the XIVTH CENTURY (Manner of AMBROGIO LORENZETTI, active 1319-1348).

3. The Annunciation

canvas (transferred from panel): $6\frac{1}{2} \times 6\frac{1}{2}$ in. Instead of the original gold, the background now reveals the brown preparation.

SIENESE SCHOOL of the XIVTH CENTURY (closely related to BARNA da SIENA)

4. The Mystic Marriage of St. Catherine of Alexandria Christ standing beside His Mother places the ring on the finger of St. Catherine. St. John the Baptist and Mary Magdalene assist at the ceremony.

canvas (transferred from panel): 91/2 x 13 in.

Instead of the original gold the background is now brown. The inscription on the scroll should read: Ego VOX clama (ntis in deserto).

SIENESE SCHOOL of the XIVTH CENTURY

5. The Mocking of Christ

who stands clothed in white surrounded by six figures.

canvas (transferred from panel): $6\frac{1}{2} \times 6\frac{1}{2}$ in.

Instead of the original gold the background is now brown.

GIOVANNI del BIONDO

Florentine painter, born probably in Pratovecchio (Casentino). Documents and signed pictures enable us to follow his artistic career from 1356 until 1392.

6. The Madonna Enthroned

surrounded by four Saints: John the Baptist, John the Evangelist, Peter, Paul, and two adoring angels.

On the console: St. Francis Receiving the Stigmata.

panel: $55\frac{1}{4} \times 29\frac{1}{2}$ in. console: $17\frac{3}{4} \times 35\frac{1}{2}$ in.

LIT: B. Berenson, Italian Pictures, 1932, p. 242; Pitture Italiane, 1936, p. 208 (erroneously described as "Madonna and Six Saints".)

MARIOTTO di NARDO

Florentine painter; documents date his activity from 1394 to 1424.

7. The Virgin and Child Adored by Six Angels

two of them playing on musical instruments; in the tympanum the half-figure of God the Father blessing, two pairs of cherubs and the Dove of the Holy Spirit.

panel: $80 \times 38\frac{1}{2}$ in. (with frame) $61\frac{1}{2} \times 33$ in. (without frame)

COLLS: Toscanelli, formerly in Pisa.

EXH: San Francisco, Golden Gate International Exposition, 1940.

LIT: Album of the Toscanelli Collection, Repr. pl. VI (attributed to Angiolo Gaddi); R. van Marle, The Italian Schools of Painting IX., 1927, p. 219 (attributes the picture, known to him only through the reproduction, to Mariotto); S. Reinach, Repertoire I., 1905, p. 191 (as by Angiolo Gaddi).



No. 6—The Madonna Enthroned GIOVANNI DEL BIONDO





Nos. 10-11—The Annunciation PAOLO DI STEFANO

FLORENTINE PAINTER of the EARLY XVTH CENTURY

possibly the "Maestro del Bambino Vispo", pseudonym for a Florentine painter of the circle of Don Lorenzo Monaco, active during the first decades of the XVth century.

8. The Madonna Enthroned with the Child Holding a Bird

cradled panel: 45 x 17½ in. originally forming the center part of a polyptych.

SLAV PAINTER of the XVIIITH CENTURY (in the BYZANTINE TRADITION)

9. The Crucifixion of Christ

between the two thieves; in the background a crowd of figures. panel: 163/4 x 13 in.

2. Tuscany, Umbria and Rome in the XVth and XVIth centuries

PAOLO di STEFANO called LO SCHIAVO

Paolo di Stefano Badaloni, "Lo Schiavo", was born in Florence in 1397 and died at Pisa in 1478.

10-11 The Annunciation

The Virgin is seated while the Dove of the Holy Ghost hovers above.

On the second panel: the Archangel Gabriel kneels; behind him the Hand of God the Father appears.

panels: each 58 x 20 in. (with the frame).

31 x 15 in. (without the frame).

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

Compare with Paolo di Stefano's Annunciation on the altar-piece at San
Andrea in Brozzi.

For the artist see especially: Pudelko, In Thieme-Becker, Künstlerlexikon XXX., 1936, and R. Longhi, In La Critica d'Arte XXV-XXVI., 1940, p. 187, ff.



No. 7—The Virgin and Child Adored by Six Angels
Mariotto di Nardo

THE ANGHIARI MASTER

Florentine School of the XVth century.

12. The Triumph of Scipio

The famous Roman general, seated in a golden chariot (over the baldachino the inscription: ISCI—PIONE), accompanied by his soldiers and followers, approaches the gates of Rome.

cassone panel: 161/2 x 503/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: E. Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, p. 187, No. 800 (attributed to Paolo Uccello) Repr. pl. LXXIX.

The personality of this cassone painter, active in Florence about the middle of the XVth century, has been established by P. Schubring (Cassoni, 1923, p. 106). The name given him was taken from a cassone painting representing the Victory of the Florentines over the Milanese at Anghiari (1440).

THE ANGHIARI MASTER

Florentine School of the XVth century.

13. A Battle Scene Between Romans and Gauls

in a mountainous region. The Romans bear standards with the initials S P Q R, while those of the Gauls show a black cockerel. In the center foreground a group of wild nude men with clubs participate in the struggle. At the left is an island town.

cassone panel: 17 x 611/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

A cassone painting with a similar subject, Caesar's battle against the Gauls, but different in composition, is in the Count Lanckoronski Collection in Vienna (Schubring, l.c. No. 100).

THE ANGHIARI MASTER

Florentine School of the XVth century.

14. Soldiers on Foot and on Horse Storm a Walled Town

while commanding the besieging forces is King Alphonso of Aragon (on horseback) according to the inscription: R. AL-FONSO, together with the arms of the Aragon and Este families. At the left are seen the tents, while at the right the king approaches a ship. A nobleman kneels before him.

cassone panel: 161/4 x 647/8 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

FLORENTINE PAINTER of the XVTH CENTURY

Circle of the POLLAIUOLI close to Biago d'Antonio da Firenze, (active in Faenza 1476-1505), erroneously formerly called G. B. Utili da Faenza.

15. The Nativity

The Virgin kneels in adoration before her Child; in the background a rocky landscape with ruins.

panel: 271/4 x 191/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: E. Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 799 (attributed to Piero della Francesca).

There are two other paintings of the same type in the S. H. Kress Collection, New York: "The Virgin Adoring the Child, supported by an Angel, in front of a Hedge of Roses", (formerly in the Collection of Lord Battersea, London); and "The Virgin with the Child, seated in front of a Niche".



No. 13—A Battle Scene Between Romans and Gauls
The Anghiari Master



No. 14—Soldiers on Foot and on Horse Storm a Walled Town
The Anghiari Master



No. 18—Two Flying Angels Studio of FILIPPINO LIPPI



No. 17—Saint Jerome Kneeling Before a Rocky Cave JACOPO DEL SELLAJO

FLORENTINE PAINTER of the XVTH CENTURY (School of ANTONIO POLLAIUOLO)

16. Hercules Combats the Hydra panel (in grisaille): 10½ x 19½ in.

COLLS: Cornelius Vanderbilt, New York; (presented to) The Metropolitan Museum of Art, New York; sold through the American Art Association, New York, February 1929.

This grisaille, which has the full spontaneity of a quattrocento drawing, recalls the Hercules paintings in the Uffizi, and the frescoes in the Palazzo Venezia, Rome.

JACOPO del SELLAJO

Florentine painter, born 1441 or 1442; died November 12, 1493; pupil of Fra Filippo Lippi.

17. Saint Jerome Kneeling Before a Rocky Cave with the lion by his side and St. John the Baptist in prayer, surrounded by graceful deer, in the background.

panel: 131/8 x 121/2 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: B. Berenson, Italian Pictures, 1932, p. 527; Pitture Italiane, 1936, p. 454; —I Pittori Italiani, Ed. Valori plastici, 1936, Repr. pl. 104.

Other paintings by Sellajo representing St. Jerome, with different figures in the background, are in the museums at Stockholm and Bonn, and in the S. H. Kress Collection, New York.



No. 20—The Virgin with the Child and the Infant Saint John Sebastiano Mainardi



No. 19—Madonna della Cintola Franceso Botticini

Studio of FILIPPINO LIPPI

Filippino Lippi, 1457-1504, son of Filippo Lippi—pupil of Botticelli, active in Florence and Rome.

18. Two Flying Angels

who carry lilies and swing censers; between them the white dove, symbol of the Holy Spirit.

panel: 11 x 73/4 in. (fragment of a larger picture, probably a Nativity).

COLL: Count Grégoire Stroganoff, Rome; sold at the American Art Association, New York, April 1927, No. 685 in Cat.

LIT: Starye Gody, March 1909 (attributed to Filippino Lippi); A. Muñoz, Pièces de Choix de la Collection du Comte Gregoire Stroganoff II., Rome, 1912, Repr. pl. 15 (as School of Sandro Botticelli); B. Berenson, The Study and Criticism of Italian Art I., p. 59 (attributed to "Amico di Sandro"); A. Scharf, Filippino Lippi, 1935, p. 117 (in the list of Filippino's workshop and school); R. v. Marle, The Italian Schools of Painting XII., 1931, p. 258 (as by "Amico di Sandro"); S. Reinach, In Répertoire I., 1905, p. 510 (as by "Amico di Sandro").

FRANCESCO BOTTICINI

Florentine painter, born 1445; died 1497.

19. Madonna della Cintola

The Virgin Mary appears to St. Thomas and gives him her girdle. She is surrounded by eight prophets and eight angels.

panel: 67½ x 53 in.

A very fine Florentine picture of the last decade of the XVth century, the execution of which may be by two different hands,—perhaps a work by Francesco Botticini completed by his son Raphaello (1477-after 1520). The composition may be compared with Sebastiano Mainardi's fresco in S. Croce, Florence, and two early Florentine engravings: Hind, Early Italian Engraving, 1938, B. I. 14 and B. III. 10.

There are of course two specialties in the present composition not to be found in other versions: the attitude of the Virgin in prayer, instead of holding and presenting the girdle, and the addition of the halffigures of the prophets.

SEBASTIANO MAINARDI

Florentine painter, born about 1460 in S. Gemignano; died September 1513, in Florence; pupil of his brother-in-law, Domenico Ghirlandajo.

20. The Virgin with the Child and the Infant Saint John

surrounded by three angels. The view at the right recalls Venice, with the Palazzo Ducale, S. Marco and the Campanile.

cradled tondo panel: 37 in. in diam.

COLLS: Gould, New York; Schinazi, New York (1927).

LIT: In The Burlington Magazine, December 1927, adv. suppl., Repr. pl. I;
B. Berenson, Italian Pictures, 1932, p. 323;
B. Berenson, Pitture Italiane, 1936, p. 287;
R. v. Marle, The Italian Schools of Painting XIII., 1931, p. 201.

There exist several almost identical examples of this composition: in the Kress Collection, National Gallery, Washington, in the Louvre, in the Naples Museum, in the "Haus Wedells" at Hamburg and in the Liechtenstein Gallery, Vienna (with two angels instead of three, and without the lilies).

SEBASTIANO MAINARDI

21. The Infant Christ Blessing the Kneeling Saint John the Baptist panel: 8 x 8 3/16 in.

PIERO di COSIMO

Florentine painter, Piero di Lorenzo, born in 1462, called Piero di Cosimo after his master, Cosimo Rosselli, with whom he worked in Rome. Later on he was active chiefly in Florence as one of the most original and imaginative artists in that city. He died probably in 1521.

22. The Building of a Palace

as numerous workmen are preparing the material for its completion in the foreground. Two wings, connected by columns and terraces, rise in the background. Apart from its great aesthetic merit it is of high cultural interest as an illustration of contemporary architectural procedures.

Presumably the subject is taken from Ancient History or the Old Testament.

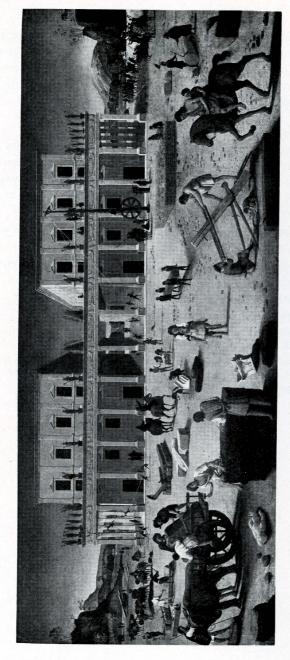
The horse at the lower right recalls certain drawings by Leonardo da Vinci.

cradled cassone panel: 321/2 x 771/2 in.

(a piece of about two inches has been added at the top.)

COLLS: Émile Gavet, Paris; William K. Vanderbilt, Newport, R. I.; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: B. Berenson, *Pitture Italiane*, 1936, p. 103 (attributed to Giuliano Bugiardini); R. L. Douglas, *Piero di Cosimo*, Chicago, 1946, p. 117 (as a late, original work by Piero di Cosimo).



No. 22—The Building of a Palace Piero di Cosimo

RAFFAELE dei CARLI

Raffaelino del Garbo or dei Carli, de Krolis, or dei Capponi was born in Florence towards 1470 (probably 1466). Matriculated in 1499 in the Corporation of Painters as "Raphael Bartolomei Nicola Capponi pictor del Garbo". Last document 1515; died probably in 1524.

23. Christ Carrying the Cross Appears Above the Altar at the moment when St. Gregory is raising the Host. Two priests and two angels assist at the miracle.

signed and dated: (in gold): RFAEL - KARLI - PXIT
A - D - M - CCCCCI

canvas: 79 x 75 in.

Painted for the Church of S. Spirito, Florence.

COLLS: Palazzo Antinori, Florence; Giovanni Gagliardi, Florence (damaged by the inundation of the Arno, November 1844); Woodburn (a dealer in London); R. and E. Benson, London.

LIT: G. Vasari, Le Vite, ed. Milanesi IV., pp. 237, 251, ff.:

"Nella chiesa di S. Spirito in Fiorenza . . . Sotto la porta della sagrestia fece due tavole, una grande S. Gregorio Papa dice messa; che Christo gli appare ignudo, versando il sangue, con la croce in ispalla, e il diacono e suddiacono parati la servano, con due angioli che incensano il corpo di Christo."

Rinadornate le cappelle passò questa tavola in Casa Antinori presso à Bernabiti, di cui è la detta cappella (note by G. Milanesi).

C. J. Ffoulkes, In Achivio Storico dell'Arte VII., 1894, p. 163; Ullmanu, In Repertorium für Kunstwissenschaft XVII., p. 93; G. Gronau, In Thieme-Becker, Künstlerlexikon V., p. 604; R. v. Marle, The Italian Schools of Painting XII., 1931, p. 430; C. Gamba, In Rassegna d'Arte VII., 1907, p. 104; B. Berenson, Italian Pictures, 1932, p. 478;—Pitture Italiane, 1936, p. 411.



No. 23—The Miracle of Saint Gregory RAFFAELE DEI CARLI



No. 24—The Assumption of the Virgin Francesco Granacci

FRANCESCO d' ANDREA di MARCO GRANACCI

Florentine painter, born July 23, 1477; died November 30, 1543; a pupil of Domenico Ghirlandajo and friend of Michelangelo.

24. The Assumption of the Virgin

who, elevated above her tomb, presents her girdle to St. Thomas. Standing at the sides are St. John the Baptist, St. James, St. Paul and St. Lawrence.

panel: 90 x 81 in.

Painted for the Church of S. Pier Maggiore (now destroyed), Florence.

COLLS: Palazzo Rucellai, Florence; H. C. Somers Somerset, The Priory, Reigate (Surrey).

LIT: G. Vasari, Le Vite, ed. Milanesi V., p. 343, (praises this picture as Granacci's best work):

"... e nella chiesa di San Pier Maggiore é in una tavola di sua mano un 'Assunta con molti Angeli, e con un San Tommaso, al quale ella dà la cintola; figura molto graziosa e che svolta tanto bene, che pare di mano di Michelangelo; e così fatta è anco la Nostra Donna: il disegno delle quali due figure di mano del Granacci è nel nostro Libro, con altri fatti similmente da lui. Sono dalle bande di questa tavola San Paolo, San Lorenzo, San Iacopo e San Giovanni, che sono tutti così belle figure, che questa è tenuta la migliore opera che Francesco facesse mai. E, nel vero, questa sola, quando non avesse mai fatto altro, lo farà tenere sempre, come fu, eccellente dipintore."

Dopo la rovina della chiesa di San Pier Maggiore, la detta tavola fu portata nel palazzo Rucellai. Se ne vede la stampa alla tav. XXXIII dell. 'Etruria Pittrice (note by G. Milanesi).

G. Rosini, Storia della Pittura Italiana, Pisa, 1839-1855, Repr. pl. CXXXIV (then in Casa Rucellai, Florence); Crowe and Cavalcaselle, History of Painting in Italy, ed. Borenius VI., 1914, p. 156, ff., Repr., Arundel Club, 1908, T. H.; S. Reinach, In Répertoire de Peintures IV., 1918, p. 502; G. Gronau, In Thieme-Becker, Künstlerlexikon XIV., 1921, p. 502; A. Venturi, Storia dell 'Arte Italiana IX., part I., 1925, p. 489; B. Berenson, Italian Pictures, 1932, p. 267;—Pitture Italiane, 1936, p. 229.

ANDREA PICCINELLI, called ANDREA del BRESCIANINO

Sienese School, active 1507-1525.

25. Portrait of a Young Lady Holding a Book

panel: 30½ x 24½ in.

Into the back of the panel is burnt a sign.

Sold at Christie's, London, May 24, 1928 (attributed to Pontormo).

FRA BARTOLOMEO della PORTA

Florentine painter, born March 28, 1472; died October 31, 1517. A pupil of Cosimo Rosselli, he became a Dominican monk in San Marco, Florence, in 1500; leading master of the classic style in Florence.

26. The Holy Family with the Infant Saint John the Baptist

The Virgin kneels before the Child, whose hand is raised in blessing. In the foreground a little bird and the inscription: ORATEPPICTORE (in gold), above a circle with a cross (not a double cross as F. Knapp says). This inscription is to be found on four other paintings by Fra Bartolomeo, in Florence, Paris and Vienna.

cradled tondo panel: 451/2 in. in diam.

Sold by the painter for "ducati 20 d'oro", to Bernardini Giovanni Lucchese, according to a manuscript dated MDXVI in the Archivio di S. Marco.

COLLS: Conte Bernardini, Villa Saltocchio (near Lucca); L. Böhler, Munich.

LIT: F. Knapp, Fra Bartolomeo della Porta und die Schule von San Marco, 1903, p. 216 ff., p. 272; F. Knapp, In Thieme-Becker, Künstlerlexikon I., 1906, p. 215 (as Albertinelli); A. Venturi, Studi dal Vero, 1927, (as Fra Bartolomeo); B. Berenson, Pitture Italiane, 1936, p. 3 (attributed to Albertinelli in collaboration with Fra Bartolomeo).

There is a workshop copy of this picture in the Mauritzhuis, The Hague.

After ANDREA del SARTO

Andrea d'Agnolo, born in Florence, July 16, 1486; died September 29, 1530.

27. The Vision of Saint Matthew

to whom, accompanied by his Angel, holding the Gospel, the Madonna and Child appear.

signed with the monogram: A A interlaced (Andrea d'Agnolo) panel: 72 x 52 in.

- COLLS: Bilton Hall (purchased from Buchanan, 1841); George Bridgeman; Sir George Holford, Dorchester House, London; sold at *Christie's*, London, July 1927, No. 98 in cat.
- LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 195 ("old and valuable copy, perhaps by Jacopo da Empoli", 1554-1640); Crowe and Cavalcaselle, History of Painting in Italy, ed. Borenius VI., 1914, pp. 198, 203 ("a second version—school copy of the Prado picture—likewise with the monogram, not so old in appearance but of a more milky transparence and by a clever imitator of Del Sarto, is in the collection of Mr. Holford in London."); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 25, No. 45 ("Later version of the picture in the Prado at Madrid").

Another copy of sections of this composition (Madonna, Child and the Angel), likewise signed with the monogram, is in the Doria Gallery, Rome.



27—The Vision of Saint Matthew After Andrea del Sarto

DOMENICO PULIGO

Florentine painter, born in 1492; died in Florence in 1527; a pupil of Andrea del Sarto.

28. The Virgin and Child Enthroned

between the kneeling figures of two Martyr Saints—St. Quentin, with two spits in his left hand as symbol of his impalement, and St. Placidus; two angels support a curtain. Altarpiece.

panel: 60 x 67 in.

COLL: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 85 in cat.

LIT: Waagen, Art Treasures in Great Britain, 1854, p. 194 (as possibly by Mariotto Albertinelli); Crowe and Cavalcaselle, History of Painting in Italy, ed. Borenius VI., 1914, p. 96 (as by a pupil of Fra Bartolomeo); R. Benson, The Holford Collection, Westonbirt, London, 1924, p. 54, No. 31, Repr. pl. XXV (the identification of the two Saints was made by Mr. Montgomery Carmichael of Leghorn); A. Venturi, Storia dell 'Arte Italiana IX., part V., p. 249 (mentioned as the property of L. Böhler in Munich, 1928); B. Berenson, Italian Pictures, 1932, p. 476; G. Gronau, In Thieme-Becker, Künstlerlexikon XXVII., 1933, p. 459 (suggests that possibly this altarpiece could be identified with one painted in 1525 by Puligo for the Church of S. Benigno, Genoa); Giornale Ligustico 10, 1883, p. 460; B. Berenson, Pitture Italiane, 1936, p. 409 (as by Puligo).



No. 30—The Madonna and Child Antonio da Viterbo



No. 28—The Virgin and Child Enthroned

Domenico Puligo
- 30 -

After MICHELANGELO

Michelangelo Buonarroti, great sculptor, painter, architect and poet of the High Renaissance, was born March 6, 1475, in Caprese (Casentino); died in Rome, February 18, 1564.

29. Venus Reclining Is Kissed by Cupid before his Departure

canvas: 325/8 x 373/4 in.

The model for this composition is Michelangelo's cartoon in the Naples Museum made soon after 1530 for Bartolomeo Bettini and reproduced in a picture by Pontormo in the Uffizi as well as in several other copies. See: H. Thode, *Michelangelo III.*, 1912, p. 485, ff.

The present example, cut down on the left and along the bottom, is painted by a Flemish artist of the XVIIth century. It is evidently by a very able hand but far from the severe and grandiose spirit of Michelangelo's original conception.

In the same manner and probably by the same hand is a smaller copy (the heads only of Venus and Cupid) in the Pinacoteca, Rimini.

ANTONIO da VITERBO (PASTURA)

A painter of the Umbrian School, active from 1478 until 1509.

30. The Madonna and Child

seated in a landscape with a little angel.

panel: $20 \times 14\frac{1}{2}$ in.

LIT: B. Berenson, Italian Pictures, 1932, p. 32;—, Pitture Italiane, 1936, p. 27.
For information concerning the painter see: E. Steinmann, Antonio da Viterbo, 1901.

After RAPHAEL

Raffaello Santi, the great and culminating master of the Umbrian High Renaissance, was born Good Friday (March 26 or 28), 1483, in Urbino; died Good Friday (April 6), 1520.

31. La Vierge au Voile

Mary kneeling, lifts the veil from the sleeping Infant Jesus while the child St. John the Baptist gazes out at the spectators.

tondo canvas: 44 in. in diam.

A copy of a composition painted by Raphael during his early Roman period, about 1510. The best of all known examples is in the Princeton University Museum (formerly in the collection of the Duke of Westminster in London.)

After RAPHAEL

32. The Judgment of Paris

cradled panel: 245/8 x 18 in.

A copy of the center group of Marcantonio's engraving which reproduces a drawing by Raphael.

The present painting shows the characteristics of the advanced XVIth century. It has been erroneously attributed to Gottfried Goetz (1708-1774), an exhuberant late Baroque painter in South Germany.

H. Voss suggests its attribution to Ippolito Andreasi (called Andreasino, 1548-1608), who was active in Mantua.

DOMENICO di PACE BECCAFUMI

called *Il Mecherino*, a versatile painter, sculptor and engraver, was born in 1486; died in Siena May 1551. He was the most important Sienese master of the first half of the XVIth century and a fore-runner of the so-called "Mannerism".

33. The Judgment of Paris

who is seated at the left—the three goddesses, Hera, Pallas Athena and Aphrodite, standing nude before him. A castle appears in the background.

panel: 9½ x 7 in.

COLL: L. N. Grace, London.

BENEDETTO PAGNI da PESCIA

a pupil of Giulio Romano, whose assistant he was in Mantua (Palazzo del Te) from 1525 onward.

34. The Medici Madonna

with the Child on her lap receives offerings from a richly attired lady, the personification of the City of Florence: six balls (the coat-of-arms of the Medici family), a genealogical tree, two papal tiaras (Leo X. and Clement VII.) and a crown (Duchy of Tuscany). The Madonna adds to these treasures a diadem of pearls through which a stalk of lilies is growing. The diadem stands for Catherine de Médicis, born in 1519 and married in 1533 to Henri d'Orléans, second son of Francis I, whose coat-of-arms bears the lilies of the Valois family.

panel: 66 x 531/2 in.

LIT: W. E. Suida, In Art in America, vol. 32, January 1944, p. 8, ff., Repr.

The terminus post quem of our picture is 1533, the date of the marriage of Catherine de Médicis; the terminus ante quen, 1547 when Catherine, after the death of Francis I, became Queen of France, for the diadem of pearls held by the Madonna is not a queen's crown. This picture is apparently identical with one described by G. Vasari in the Vita di Giulio Romano where he speaks of Giulio's pupil, Benedetto Pagni da Pescia (see: G. Vasari, Le Vite, ed. Milanesi V., pp. 556-557; W. E. Suida, pp. 6 and 8, above). Vasari saw in the house of a certain Signor Mandragone Spagnuolo, a favorite of the Duke of Florence, Cosimo I:

"Un quadro di Nostra Donna con bella e gentile poesia, avendo in quello fatto una fiorenza che la presenta la dignità di Casa Medici." ("A painting of Our Lady with a beautiful and charming poetical effect. It includes a personification of Florence offering to the Virgin the symbols of the grandeur of the House of Medici.")



No. 33—The Judgment of Paris
Domenico Beccafumi



No. 34—The Medici Madonna BENEDETTO PAGNI DA PESCIA

FEDERIGO BAROCCI

born c. 1535; died in Urbino shortly after October 1, 1612. He was the leading and most refined painter of his epoch in Romagna.

35. The Holy Family

resting in a house while they receive the visit of St. Elizabeth and the infant St. John the Baptist.

inscribed (on the reverse): Hume Collection

canvas: 521/2 x 39 in.

COLLS: William Patoun (died 1783); Sir Abraham Hume, Bart.; The Earl of Brownlow; sold at *Christie's*, London, May 24, 1928.

LIT: A Schmarsow, Federigo Barocci, Abhandlung der Kgl. Sächsischen Gesellschaft der Wissenschaften, phil. histor. Klasse XXVI., 4, p. 121, ff.;—, XXVIII., 3, p. 43, ff.; G. Gronau, Documenti artistici Urbinati, Florence, 1936, pp. 70-71.

This is an unfinished picture yet planned with breadth and mastery. The painter indubitably had Correggio in mind when he composed it, particularly as to the figures of the Elizabeth, the child St. John and the Joseph drawing back the curtain. A large painting of the same composition, badly damaged by fire and now in the store-rooms of the galleries in Florence, was painted in 1598 for the reception of Pope Clement VIII in Pesaro. It is mentioned in the inventories of 1623, 1631, 1650 and 1690 in Urbino. Bellori's description (Le Vite de'Pittori, 1672), based on another example formerly in the Noviziato of the Padri Gesuiti in Rome, mentions an additional figure of St. Zacharias behind St. Elizabeth. The latter version corresponds to the picture now in the Metropolitan Museum, New York (formerly in the Orléans Gallery) which was engraved by Leybold. The unfinished Sarasota sketch is of special interest as it corresponds to the first version, described in the inventories. To both authors mentioned above, it had remained unknown.



No. 35—The Holy Family Federigo Barocci



No. 36—A Public Festival RAFFAELLO GUALTEROTTI

RAFFAELLO GUALTEROTTI

Florentine painter and poet, born in 1543; died in May, 1639, and interred May 7 in S. Croce.

36. A Public Festival in the Piazza Santa Croce in Florence

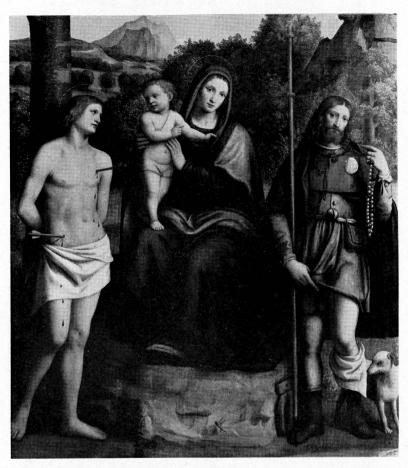
The players occupy the center of the Piazza, while around them, where a game of football, or "Giuoco del Calcio" is in progress. in close ranks, are the spectators. At the right ladies crowd the windows of the palace facing the Piazza and below cavaliers and guards are to be seen. In the background is the old facade of the Church of S. Croce, at that time unfinished.

canvas: 341/2 x 453/4 in.

The attribution is based on one of the engravings made after Gualterotti's drawings by Accursio Baldi and Bastiano Marsili in the "Feste nelle Nozze del Serenissimo Don Francesco Medici Gran Duca di Toscana et della Sereniss. sua consorte la Sig. Bianca Cappello",—Composte da M. Raffaello Gualterotti—Firenze, Stamperia Giunti, 1579 (in the Metropolitan Museum of Art, New York).

(cf. L'Arte, XIX., 1916; A. Favaro, Amici e Corrispondenti di Galileo Galilei, Atti del Reale Istituto Veneto di Scienze, Lettere ed Arti, Tom. 66.)

The present painting is presumably connected with the festivities held on the occasion of the marriage of the Grand Duke Francesco I with Bianca Cappello, and more particularly with the "Giuoco de Caroselli" arranged in the Piazza S. Croce on October 4, 1579.



No. 37—The Madonna Enthroned with the Child Bernardino Luini

3. Lombardy in the XVIth Century

BERNARDINO LUINI

one of the most remarkable painters of the Lombard School under Leonardo's influence; more admired than Leonardo himself by John Ruskin. Luini was born about 1480; his first dated picture, 1507. He died in January or February, 1532.

37. The Madonna Enthroned with the Child

between St. Sebastian and St. Roch, in a beautiful landscape. On a rock in the foreground, a dragonfly.

cradled panel: 69 x 611/2 in.

COLLS: Grand Ducal Palace, Weimar; J. Böhler, Munich.

LIT: B. Berenson, North Italian Painters, 1907, p. 251; W. E. Suida, Leonardo und sein Kreis, 1929, p. 237, Repr. p. 325; B. Berenson, Italian Pictures, 1932, p. 319;—, Pitture Italiane, 1936, p. 274.

MARCO d' OGGIONO

a Lombard painter and one of the principal pupils and assistants of Leonardo da Vinci. He was born about 1470; worked in Leonardo's studio as early as 1491 and later in Savona, 1501-2. He was still alive about 1530 in Milan.

38. Christ the Redeemer

standing on a rocky eminence, holding the Cross and presenting His wounds.

panel: 54 x 241/2 in.

LIT: B. Berenson, *Italian Pictures*, 1932, p. 537 (attributed to Sodoma); B. Berenson, *Pitture Italiane*, 1936, p. 462;—, *I Pittori Italiani*, 1936, *Repr.* pl. 194; W. E. Suida, *Raccolta Vinciana* XV.-XVI., 1939, p. 134, *Repr.* fig. 31 (attributed to Marco d' Oggiono).

To be compared with Marco's altarpieces in the Brera, Three Archangels, and in the Ambrosiana, The Madonna between St. John the Baptist and St. John the Evangelist, Milan.

The composition is derived from the Lombard tradition; see, for example, Bramantino's drawing in the Albertina, Vienna.



No. 38—Christ the Redeemer MARCO D'OGGIONO



No. 46—The Adoration of the Shepherds
LUDOVICO MAZZOLINO

MARCO d' OGGIONO

39. The Madonna with the Child in Her Arms

panel: 20½ x 16½ in.

Similar in composition to Marco's paintings of Madonnas in the Louvre, in Nîmes, at the Ambrosiana and at Princeton; somewhat deeper in coloring and of excellent quality.

The composition itself derives from Leonardo da Vinci.

Sold at the Anderson Galleries, New York, 1932.

GIOVANNI PEDRINI (GIAMPIETRINO)

Milanese painter, active about 1510-1540; one of the later pupils of Leonardo da Vinci.

40. Lucrezia Romana

half-figure, a dagger in her right hand with which she has decided to end her life after the brutality of Tarquinius.

panel: 281/4 x 213/4 in.

Two different versions of the same subject are in the Kress Collection, New York, and in the Collection of Prince Borromeo, Isola Bella.

GAUDENZIO FERRARI

born in Valduggia (Piedmont) about 1480; died January 31, 1546, in Milan. He was the chief master of the School of Vercelli.

41. The Holy Family with a Donor

the Infant Christ adored by His Mother, St. Joseph, the child St. John and two angels, in a landscape; at the left a cardinal kneels, while above two angels bearing a scroll are visible.

panel: 60 x 441/4 in.

- COLLS: Conte Taverna, Milan; purchased early in the XIXth century by Gianbattista Étienne of Brussels for 5000 florins and sold by him to an English gentleman for 40,000 francs; Sid William Farrer, London; Sir George Holford, London; sold at *Christie's*, London, July 1927, No. 49 in cat.
- EXH: British Institution, 1845, No. 10; Manchester, Art Treasures, 1857, No. 235; Burlington House, London, 1887, No. 136; New Gallery, London,—, Early Italian Art, No. 216; Burlington Fine Arts Club, London, 1898, Milanese Art, No. 52; San Francisco, Golden Gate International Exposition, 1940.
- LIT: Waagen, Art Treasurers in Great Britain II., 1854, p. 196; G. Frizzoni, Archivio Storico Italiano, 1880, p. 47; G. Colombo, Vita ed opere di Gaudenzio Ferrari, 1881, p. 53, ff.; Burlington Fine Arts Club, In Cat. of the Milanese Exhibition, 1899, No. 52, Repr. pl. XXVII; E. Halsey, Gaudenzio Ferrari, 1904, p. 133; S. Reinach, In Repertoire, 1905, p. 64; B. Berenson, North Italian Painters, 1907, p. 229; G. Pauli, In Tieme-Becker, Künstlerlexikon XI., 1915, p. 451; R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 34, No. 61, Repr. pl. LVII; B. Berenson, Pitture Italiane, 1936, p. 165.

The donor is called by tradition "Cardinal Taverna". There is no proof for this identification. He does not appear to be a cardinal, as he wears a surplice over the red cape and has a bishop's mitre instead of a cardinal's hat at his side. This picture is a master work of Gaudenzio's maturity. There exists an old replica in the Musée de la Bénédictine, Fécamp, (France), without the kneeling bishop, with a different landscape and some shepherds who are offering sheep to the Infant Christ.



No. 41—The Holy Family with a Donor Gaudenzio Ferrari



No. 44—The Death of the Virgin After Ercole da Ferrara



No. 43—Portrait of the Poet Petrarch Francesco del Cossa



No. 42—The Nativity Bernardino Lanini

BERNARDINO LANINI

School of Vercelli; born about 1510; died 1583; pupil of Gaudenzio Ferrari.

42. The Nativity

The Child is adored by the Virgin and St. Joseph, St. Andrew (or St. Philip) and an angel playing a violin.

panel: 56 3/16 x 37 in.

COLL: Achillito Chiesa, Milan; sold at the American Art Association—Anderson Galleries, New York, April 1930, No. 52 (attributed to Gaudenzio Ferrari).

4. Ferrara, Romagna and Parma in the XVth and XVIth Centuries

FRANCESCO del COSSA

prominent among the Ferrarese painters of the XVth century, born in Ferrara probably in 1435; died in Bologna in 1477.

43. Portrait of the Poet Petrarch (1304-1374)

in profile to the left; before him an apple on a red-brown marble balustrade. A *cartello* with the inscription: FRANCISCVS-PETRARCHA-LAUREATVS.

cradled panel: 111/8 x 83/8 in.

- COLL: Count Gregory Stroganoff, Rome; sold at the American Art Association, New York, April 1927, No. 684.
- LI'F: A. Muñoz, Pièces de choix de la collection du Conte Grégoire Stroganoff, Rome, 1911; B. Berenson, Italian Pictures, 1932, p. 68 (attributed to Gentile Bellini-?-);—, Pitture Italiane, 1936, p. 59 (attributed to Gentile Bellini-?-).

A similar picture is to be found in the Borghese Gallery, Rome (No. 426, on panel: 33 x 24 cm.) attributed to the School of the Bellini.

After ERCOLE de' ROBERTI da FERRARA

one of the most distinguished of the Ferrarese painters of the XVth century, born about 1450; died in 1496.

44. The Death of the Virgin

whose bier is surrounded by seven mourning apostles; in the left foreground a man lies dead.

canvas: 90 x 127 in.

Copy after the center part of the fresco painted by Ercole in the Capella Ganganelli in S. Pietro in Bologna. Another part of the same composition is known by the copy in the Louvre, showing four standing figures, one of them identical with the apostle at the left of our picture. A part of the Crucifixion is known by a copy in the sacristy of the Church S. Pietro. The original frescoes have been destroyed.

LIT: Crowe and Cavalcaselle, Painting in North Italy, ed. Borenius II., 1912; C. Gamba, In Rassegna d'Arte XV., 1915; G. Zucchini, In L'Arte XXIII., 1920; Sir C. Holmes, In The Burlington Magazine, vol. 50, 1927, p. 171; B. Berenson, Italian Pictures, 1932, p. 458; In Catalogo della Esposizione della pittura Ferrarese, 1933, p. 111; C. Gamba, Esposizione di Ferrara, Fasc. II., 1933; R. Longhi, Officina Ferrarese, 1934, p. 67; G. Gronau, In Thieme-Becker, Künstlerlexikon XXVIII., 1934, p. 426; B. Berenson, Pitture Italiane, 1936, p. 417; Sergio Ortolani, Cosmè Tura, Francesco del Cossa, Ercole de' Roberti, Ed. Valori plastici, Hoepli, Milano. 1941, pl. 164.

BOLOGNESE SCHOOL of the XVth CENTURY

45. A Legendary Scene

showing three horsemen with their attendants advancing at the left toward a group of cavaliers with their horses; on the right a pedestal on which are three human heads.

panel: 7 x 243/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. P. Belmont, Newport, R. I. LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889.

LUDOVICO MAZZOLINO

Painter in Ferrara, born about 1480; died probably in 1528.

46. The Adoration of the Shepherds

in a landscape with ruins, the Virgin kneels before the Child. At the left is St. Joseph and at the right, in the foreground, the shepherds. Four angels float in the sky above holding an inscription: GLORIA IM (sic) EXCELSIS DEO ET IN TERRA PAX.

panel: 31 x 241/2 in.

COLL: Sir George Holford, Dorchester House, London; sold at Christie's, London, July 1927, No. 73.

- EXH: Manchester, England, Art Treasures, 1857, No. 223; Burlington Fine Arts Club, London, 1894, No. 41; Burlington Fine Arts Club, London, 1921-22. No. 40.
- LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 196; B. Berenson, North Italian Painters, 1907, p. 257; R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 33, No. 58, Repr. pl. LIV; B. Berenson, Pitture Italiane, 1936, p. 308.

MARCO PALMEZZANO da FORLI

School of Romagna, born in Forli between 1459 and 1463; died between March 29 and May 25, 1539. A pupil of Melozzo, his dated works are found from 1491 to 1537.

47. The Madonna and Child Enthroned between St. John the Baptist and St. John the Evangelist. Along

the bottom a later inscription: MARCHVS PALMIZANVS FOROLIVIENSES FECERVNT (sic).

Altarpiece

panel: 71 x 57 in.

COLL: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 79.

EXH: Burlington Fine Arts Club, London, 1921-22, No. 24; Burlington Fine Arts Club, London, 1924, No. 25.

LIT: R. Benson, The Holford Collection, Westonbirt, 1924, p. 52, No. 25, Repr. pl. XXXIII; B. Berenson, Italian Pictures, 1932, p. 416; G. Gronau, In Thieme-Becker, Künstlerlexikon XXVI., 1932, p. 182; B. Berenson, Pitture Italiane, 1936, p. 358.

Among Palmezzano's works, especially the altarpiece commissioned in 1497 for the Micheline Orphanage (now in the Gallery at Faenza), offers several points of resemblance, for instance in the design of the throne.



No. 47—The Madonna and Child Enthroned
Marco Palmezzano da Forli

FRANCESCO ZAGANELLI da COTIGNOLA

School of Romagna, born about 1470; died 1532. In his early years the artist worked with his brother, who died shortly after 1509. In 1513 Francesco took up his residence in Ravenna, where he lived until his death.

48. Saint Sebastian

standing in a gray niche, nude, except for an orange-yellow loincloth.

panel: 19¹/₄ x 12³/₄ in.

LIT: W. E. Suida, In Zeitschrift für bildende Kunst, 1931, p. 251.

FRANCESCO ZAGANELLI da COTIGNOLA

49. The Madonna with the Child Enthroned

St. Helena and St. Constantine standing at either side, and at her feet three *putti* with musical instruments.

altarpiece

panel: 87 x 75 in.

COLL: Sir George Holford, Dorchester House, London (purchased from Spence in 1861); sold at *Christie's*, London, July 1927, No. 71 (as Girolamo Marchesi da Cotignola).

LIT: B. Berenson, Central Italian Painters, 1909, p. 265 (as Girolamo Marchesi da Cotignola); Crowe and Cavalcaselle, Painting in North Italy, ed. Borenius II., 1912, p. 312 (as Francesco Zaganelli); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 42, No. 86 (as Girolamo Marchesi).

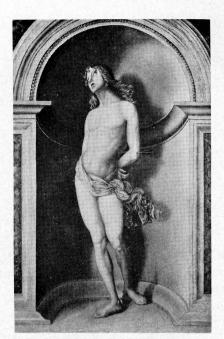
For details compare with Francesco Zaganelli's altarpiece, Sposalizio di Santa Caterina, in the Seminario Arcivescovile, Ravenna.

BERNARDINO ZAGANELLI da COTIGNOLA

School of Romagna, born about 1470 in Cotignola; died shortly after 1509. A younger brother of Francesco Zaganelli.

50. The Virgin Holds the Child in Her Arms while St. Joseph kisses His foot.

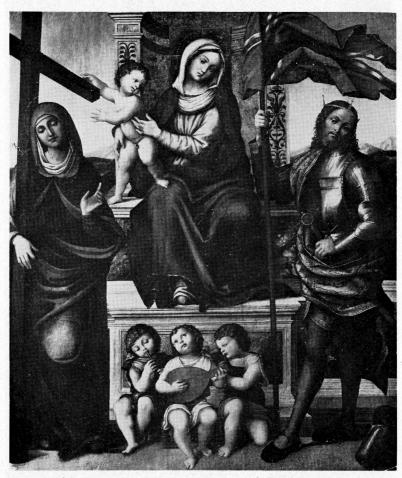
panel: 183/4 x 16 in.



No. 48—Saint Sebastian Francesco da Cotignola



No. 51—The Madonna and Child FILIPPO MAZZOLA - 50 -



No. 49—The Madonna with the Child Enthroned Francesco da Cotignola



No. 52—The Holy Family with St. Lucy GIROLAMO BEDOLI-MAZZOLA

FILIPPO MAZZOLA

born in Parma about 1460; died 1505.

51. The Madonna and Child

The Infant Jesus stands on a parapet, held in the arms of His Mother.

signed (gold initials): Fi. M.

panel: 131/2 x 11 in.

COLLS: Vimercati Sozzi, Milan; Count Gregory Stroganoff, Rome; sold at the American Art Association, New York, April 1927, No. 938.

LIT: In Bolletino d' arte del Ministero della Pubblica Istruzione, 1910, p. 92, Repr. fig. a; A. Muñoz, Pièces de Choix de la Collection du Conte Grégoire Stroganoff II., Rome, 1912, No. 21; G. Gronau, In Klassiker der Kunst, Giovanni Bellini, 1930, p. 213; B. Berenson, Italian Pictures, 1932, p. 365;—, Pitture Italiane, 1936, p. 306.

The composition is patterned after Giovanni Bellini's Madonna and Child formerly in the collection of Mrs. Van Wie Willys in New York.

GIROLAMO BEDOLI-MAZZOLA

born in Parma about 1500; died 1569. He was a pupil of Francesco Parmigianino and an interesting personality of the School of Parma.

52. The Holy Family with an Angel to whom St. Lucy, standing at the right, offers her eyes.

canvas: 773/8 x 493/8 in.



No. 53—Portrait of a Young Man Giovanni Bellini



No. 54—The Madonna with the Infant Christ Pupil of Giovanni Bellini

5. Venice in the XVIth Century

GIOVANNI BELLINI

born about 1435; died November 28, 1516. A son of Jacopo and brother of Gentile Bellini, he was, as well, the brother-in-law of Andrea Mantegna, leading master in Venice.

53. Portrait of a Young Man in a Black Cap

wearing a green coat with a white collar.

cradled panel: 12 x 10 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 817 (as École Vénitienne).

This painting is related to the *Portrait of a Nobleman*, formerly in the Graham, Carrington and Schiff Collections, now at Duveen Bros., New York (exhibited at Toledo, 1940, No. 10).

Pupil of GIOVANNI BELLINI

54. The Madonna with the Infant Christ

who stands on a parapet; behind them a curtain, with glimpses of landscape on either side.

panel: 20 x 141/2 in.

COLLS: Colonel Curé, Badger Hall, England; James Stillman, New York; sold at the American Art Association, New York, February 1927.

EXH: The Royal Academy, London, Old Masters, 1886; The Metropolitan Museum of Art, New York (from 1921 until December 1926).

LIT: G. Gronau, In Klassiker der Kunst, Giovanni Bellini, 1930, p. 213.
This is a copy in reverse (with slight variations) of Giovanni Bellini's signed painting formerly in the collection of Mrs. Van Wie Willys, New York. Possibly the author of this example is Cristoforo Caselli of Parma.



No. 55—Christ Blessing VINCENZO CATENA



No. 56—The Descent from the Cross Luca Buscatti

VINCENZO CATENA

Venetian painter, born about 1470; died September, 1531. A pupil of Giovanni Bellini and friend of Giorgone.

55. Christ Blessing

half-figure in full face.

panel: 27 x 213/4 in.

This composition is familiar to the Lombard school under Leonardo's influence, as well as to the Venetian masters such as Giovanni Bellini, Carpaccio, Benedetta Diana and Iacopo de' Barbari. A feature of Catena's picture is, in this instance, the Giorgonesque left hand with the foreshortened fingers.

A similar picture is to be found in the Doria Pamphili Gallery, Rome.

LUCA ANTONIO BUSCATTI

(Mag. Lucas Antonius olim Stephani de Buscattis de Venetiis Pictor habitator Faventie.)

Venetian painter, active in Faenza, where he is mentioned in documents, 1514-1516.

56. The Descent from the Cross

The body of Christ is lowered from the Cross by four men, two of them on ladders. Mary lies swooning, supported by two women, while on the left St. John the Evangelist, and on the right the Magdalen stand mourning.

signed on a cartello, lower right:

LVCHA.....VS BVSSCA.....

panel: 122½ x 85¼ in.

Commissioned October 31, 1514, by Giovanni Antonio Moni for his chapel in S. Domenico, for 40 ducats. In the contract it was stipulated that, on the pilasters of the frame, ten small figures of Apostles should be placed, and that the *predella* should depict the story of St. John the Evangelist.

- COLLS: Church of San Domenico, Faenza; sold in 1767 to the Gallery of Prince Hercolani, Bologna (mentioned in 1775 and 1837); C. Fairfax Murray, London; sold at *Christie's*, London, May 10, 1922, (as Venetian School).
- LIT: G. Rosini, Storia della Pittura Italiana, Pisa, 1839-1855, publishes an engraving of this painting (pl. LVI) then in the Gallery of Prince Her-

colani, Bologna, with the signature: LVCHAS ANTONIVS BVSSCAT. See also: S. Ortolani, Cosmè Tura, Francesco del Cossa, Ercole de' Roberti, Ed. Valori platici, Hoepli, Milan, 1941 (pl. 191) who lists the painting as missing and reproduces a portion of Rosini's engraving; G. M. Valgimigli, Dei pittori e degli artisti faentini de' secoli XV e XVI, Ricordi pubblicati negli Atti e Memorie della R. Deportazione di Storia patria per le provincie di Romagna, Faenza, 1869, p. 147, ff.; M. H. Bernath, In Thieme-Becker, Künstlerlexikon V., 1911, p. 279 (describes the picture as missing); C. Grigioni, Pittura Faentina dalle origini alla meta del 500, Faenza, 1935, p. 464, ff.; B. Berenson, Pitture Italiane, 1936, p. 104 (erroneously attributed to Giovanni Buonconsiglio, il Marescalco of Vicenza); W. E. Suida, In Art in America XXXIII., January 1944, p. 5, ff. (recognized as Buscatti's signed work); Review foregoing article In Le Arte figurative, 1945, No. 4, p. 245.

I want to express my gratitude to Dr. Antonio Corbara in Faenza (who recognized in this painting Buscatti's work for Faenza) for the courtesy of having furnished supplementary information about the present picture, and for having sent me a copy of the following document:

Regesto dell' atto di commissione (Archivo Notarile di Faenza, in BIBLIOTECA COMUNALE, atti di Evangelista Rontana, XXIV, 1514, II semestre, 203 v.) della pala d'altare di Luca Buscatti oggi nel Museo Ringling di Sarasota:

"Il 31 ottobre il Buscatti, essendo ospite di Annibale Casali, s' impegna a depingere la tavola colla Deposizione per conto di Giovanni Antonio Moni (la cui cappella gentilizia si trovava in S. Domenico di Faenza). In essa doveva stare il Crocifisso 'deponendo' con altre nove figure, dieci figure di Apostoli ai pilastri, grandi quanto si puo; la predella con la Storia di S. Giovanni Evangelista. Prezzo 40 ducati. Il contratto venno stipulato nella chiesa di S. Giovanni Battista."

This large composition by Buscatti is of the greatest importance as the only existing work of an interesting Venetian painter, who was evidently a pupil of Cima da Conegliano. L. Venturi has rightfully observed that the design was influenced by one of Andrea Mantegna's engravings.

GIROLAMO da SANTA CROCE

Bergamask painter of the school of the Bellini, born probably about 1480; died in 1556.

57. A Saint Bishop

three-quarter length, standing with a book, before a landscape.

panel: $44\frac{3}{4} \times 21\frac{1}{2}$ in.

Sold at the American Art Association, New York, November 1927, No. 75 in Catalogue of the Erich Sale, Repr.

TIZIANO VECELLI (TITIAN)

born, according to tradition, in 1477, but more probably towards 1490, in Pieve di Cadore; died August 27, 1576, in Venice. The greatest of all Venetian painters, he was active for his own country as well as for the Dukes of Ferrara, Mantua and Urbino, Pope Paul III, the Emperor Charles V and King Philip II of Spain.

58. La Sultana Rossa

wearing a striped green and gold gown with short sleeves, a pearl necklace and richly jewelled high pointed headdress. In her left hand she holds a marten with a collar around its neck.

twilled canvas: 38 x 30 in.

- COLLS: Riccardi Palace, Florence; Lucien Bonaparte; Sir George Holford, Dorchester House, London (purchased from Farrer in 1843); sold at Christie's, London, July 1927, No. 116.
- EXH: Burlington House, London, 1887, No. 129 (as Veronese: "The Queen of Cyprus"); Grafton Gallery, London, Fair Women, 1894, No. 5; New Gallery, London, Venetian Art, 1894-95, No. 252; Burlington Fine Arts Club, London, 1902, No. 37.
- LIT: G. Gronau, In Beiträge zur Kunstgeschichte, Franz Wickoff gewidmet, 1903, p. 134, ff.; S. Reinach, In Repertoire I., 1905, p. 147; O. Fischel In Klassiker der Kunst, Tizian, 5th Edition, p. 176; R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 30, No. 51, Repr. pl. XLVII (frontispiece); D. v. Hadeln, In Pantheon, VII., 1931; W. E. Suida, Tiziano, 1933, Repr. pl. CCXXXIII.

In composition this Sultana belongs to a group of portraits of women by Titian, which differ only in costume and unimportant details, for example: The Lady with a Weasel, formerly in the Vienna Imperial Gallery (now in Scandinavia), The Lady with a Vase of the Dresden Gallery, The Lady with a Striped Dress in a private collection in Milan and The Lady with a Wreath of Flowers in the National Gallery, Washington (Kress Collection).

TIZIANO VECELLI

59. Portrait of a Cardinal

with a long dark beard, wearing a red robe and biretta against a grayish background, all painted with great transparency.

canvas: 181/4 x 143/8 in.

The sitter is not yet identified. The very fine pictorial qualities, however, indicate that this portrait is an original work of the 1550's by the master.

LIT: W. E. Suida, In Gazette des Beaux Arts, 1946.



No. 59—Portrait of a Cardinal TIZIANO VECELLI



No. 58—La Sultana Rossa Tiziano Vecelli

TIZIANO VECELLI

60. Portrait of a Nobleman in Armor and Red Hose

full-length, a page carrying his helmet on the left. On the right a statue of an old man in voluminous draperies, holding a pair of deer antlers, stands on the bodies of two naked men. On the pedestal is a relief of two seated men with a fire on a tripod between them.

canvas: 75 x 49 in.

COLL: Paalen, Berlin (1916); J. Böhler, Munich.

LIT: Endorsement by W. v. Bode, May 17, 1916; by G. Gronau, October 1, 1917. Both critics date the picture after 1560.

Although not exclusively by the master's hand, the painting above shows remarkable quality. The approximate date may be the decade from 1540 to 1550. There are good reasons to believe that the sitter is Guidobaldo II Della Rovere, Duke of Urbino. We know from the documents (Giorgio Gronau, *Documenti Artistici Urbinati*, G. C. Sansoni, Editore, Firenze, 1935) that Titian had painted several portraits of Guidobaldo in the years 1538-1545-1552.

Pupil of TIZIANO VECELLI

61. Ecce Homo

half-length figure of the Christ crowned with thorns. His hands, bound with ropes, hold a rood.

canvas: 283/4 x 231/4 in.

COLL: Prince Lichnowsky.

There are similar pictures, variants of the same composition, in the Ambrosiana in Milan and in the Museum at Chantilly. Both show Christ with the rod, which is omitted in the famous version painted for Charles V in 1549 and now in the Prado. Titian took his inspiration for this composition from Lombard Leonardesque painters such as Andrea Solario and Bernardino Luini.

According to D. v. Hadeln's written opinion, the present work is entirely by the master's hand. As the drawing and coloring are somewhat dry and hard, however, it can rather be ascribed to one of Titian's pupils,—perhaps the Lombard painter, Simone Peterzano.



No. 60—Portrait of a Nobleman in Armor Tiziano Vecelli

Variant after TIZIANO VECELLI

62. The Rape of Europa

small figures in a mountainous landscape; at the right the sea. canvas: 193/4 x 28 in.

LIT: W. E. Suida, In Art in America, Vol. 29, 1941, p. 12.

The model for this composition is a lost picture by Titian, formerly in the Archduke Leopold Wilhelm's collection. It is known to us through a small copy by Teniers (in the Chicago Art Institute) and the engraving by Vorsterman (*Theatrum Pictorium*, 1659).

The present work is not a copy but a variant, by a Flemish painter, of Titian's composition. Frans Wouters, in a picture at Gotha, also varied Titian's scheme.

Pupil of TIZIANO VECELLI

63. "Gli Inamorati" (The Lovers)

A young woman holds a gourd in her right hand while in her left, resting on the head of a stone lion, is a golden apple. She turns her head toward a bearded man in full armor. On the gourd is an inscription: P V L.........C R I

The golden apple would appear to characterize the young woman as "Eris", the personification of Discord. The inscription would mean: PVLCHRIORI DETVR (The Golden Apple should be given to the most Beautiful One). Instead of being a pair of lovers the figures thus could have an allegorical meaning. canvas: 33¾ x 32¾ in.

COLL: Sir George Holford, Westonbirt; sold at *Christie's*, London, July 1927, No. 84 (as by Pordenone).

EXH: The New Gallery, London, *Venetian Art*, 1894-5, No. 75; Burlington Fine Arts Club, London, 1921-2, No. 19.

LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 197 (as a fine example by Pordenone formerly attributed to Giorgione); R. Benson, The Holford Collection, Westonbirt, 1924, p. 59, No. 40, Repr. pl. XLIII.

It is not impossible that the three letters indicate the artist's name: Polidoro da Lanciano, a pupil of Titian, often called Polidoro Veneziano. We do not know any signed pictures by this artist. In this connection, however, it must be pointed out that the artist's treatment of the white draperies resembles that in an altarpiece, The Assumption of the Virgin, in the storeroom of the Venice Academy, ascribed by tradition to Polidoro da Lanciano.



No. 64—The Virgin with Folded Hands and Child LORENZO LOTTO



No. 65—Portrait of a Cardinal Sebastiano del Piombo

LORENZO LOTTO

born in Venice before 1480; died in Loreto in 1556. An excellent painter, he worked throughout his life in different places such as Treviso, Recanati, Rome, Bergamo, Venice and Loreto.

64. The Virgin with Folded Hands and the Child lying in a basket before her.

canvas: 265/8 x 22 in.

This is an original by Lotto of his later years. We find the same sleeping Child in reverse in the master's Holy Family with a Young Lady in Adoration in the Academy at Bergamo and in the Museum of Fine Arts, Houston, Texas (Gift of Mr. S. H. Kress).

SEBASTIANO del PIOMBO

born Sebastiano Luciano in Venice probably in 1485; died June 21, 1547, in Rome. He was a pupil of Giorgione, later coming under Michelangelo's influence. His best qualities are shown to advantage in his portraits.

65. Portrait of a Cardinal

presumed to be Cardinal William Enckenvoert (born 1464, created Cardinal 1523, died 1534), seated in a chair, his secretary in the background.

panel: 413/8 x 351/4 in.

COLLS: David Erskine, Linlathen, N. B. (purchased by Mr. Thomas Erskine in Italy about 1847); sold at Sotheby's, London, May 5, 1922.

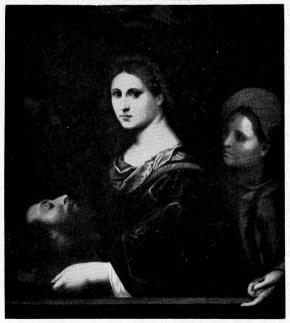
EXH: Burlington Fine Arts Club, London, 1914.

LIT: B. Berenson, Venetian Painters, 1905, p. 120; G. Bernardini, Sebastiano del Piombo, 1908, p. 47; Burlington Fine Arts Club, The Venetian School—Pictures by Titian and his Contemporaries, London, 1915, No. 15, Repr. pl. IX; B. Berenson, Italian Pictures, 1932, p. 522; G. Gombosi, In Thieme-Becker, Künstlerlexikon XXVII., 1933 (erroneously mentions the picture twice, on p. 73 in Linlathen, on p. 74 in Sarasota); B. Berenson, Pitture Italiane, 1936, p. 449;—, I Pittori Italiani, Repr. pl. 42; L. Dussler, Sebastiano del Piombo, Basel, 1942, p. 49, ff.; R. Pallucchini, Sebastiano Viniziano, Mondadori, 1944, p. 166; R. Longhi, Viatico per Cinque Secoli di Pittura Veneziana, Florence, Sansoni, 1946, p. 66 (as "perhaps by Pierino del Vaga").

The additional figure of the Cardinal's "Secretary" was revealed by recent cleaning.



No. 67—Portrait of a Young Man Bernardino Licinio



No. 66—Salome with the Head of John the Baptist GIOVANNI PORDENONE

GIOVANNI ANTONIO da PORDENONE

Giovanni Antonio di Angelo de Sacchi, was born 1483-84 in Pordenone; died January 14, 1539, in Ferrara. He was active in Friuli, Venice, Treviso, Cremona, Piacenza and Ferrara as one of the most important North Italian painters during the first half of the XVIth century.

66. Salome with the Head of John the Baptist lying on a salver; behind her a man in armor and her maid-servant.

panel: 35½ x 32 in.

- COLLS: Queen Christina of Sweden; The Duc d'Orléans (Palais Royal, Paris); Sir George Holford, Dorchester House, London; sold at *Christie's*, London, July 1927, No. 83.
- EXH: The New Gallery, London, Venetian Art, 1894-5, No.: 137; Burlington Fine Arts Club, Later Venetian Art, 1914.
- LIT: Catalogo dei Quadri della Regina di Svezia, c.1659, Campori, Raccolta di Cataloghi, 1870, p. 354 (as by Giorgione); Waagen, Art Treasures in Great Britain II., 1854, p. 196 (as by Giorgione); Crowe and Cavalcaselle, History of Painting in North Italy, ed. T. Borenius III., p. 54 (as by Pordenone); S. Reinach, In Répertoire I., 1905, p. 522; Burlington Fine Arts Club, The Venetian School—Pictures by Titian and His Contemporaries, London, 1915, p. 37, No. 12, Repr. pl. VII; R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 39, No. 76, Repr. pl. LXX; A. Venturi, Storia dell'Arte Italiana IX., Vol. III, 1928, p. 693, ff.; B. Berenson, Italian Pictures, 1932, p. 470;—, Pitture Italiane, 1936, p. 404; G. Fiocco, Giovanni Antonio Pordenone, Udine, 1939, pp. 92, 197, Repr. pl. 193.

BERNARDINO LICINIO

Venetian School, born about 1489; died before 1565. He was a pupil of Giorgione.

67. Portrait of a Young Man

in a striped coat and dark blue cap.

canvas: $21\frac{3}{4} \times 17\frac{1}{2}$ in.

- COLLS: M. Sartoris, London; Wildenstein & Co., New York (as Calisto Piazza).
- LIT: B. Berenson, *Pitture Italiane*, 1936, p. 384 (as Calisto Piazza); W. E. Suida, *In Art Quarterly*, 1947 (as by Bernardino Licinio).

This work may be placed chronologically next to the *Portrait of a Woman*, dated 1524, now in the Ca d'Oro, Venice.



No. 69—An Allegory of Summer Bonifazio dei Pitati



No. 73—Portrait of a Procurator of St. Marks
Paris Bordone

After BERNARDINO LICINIO

68. A Portrait Group

probably a marriage ceremony, with the bride and bridegroom and two witnesses in the background.

canvas: 373/4 x 53 in.

The model is Licinio's original in the Academy at Venice.

BONIFAZIO dei PITATI

born in Verona in 1487; died in Venice, October 19, 1553. He was a pupil of Palma Vecchio, whose works, left unfinished at his death, were completed by Bonifazio. He was influenced by Titian and Giorgione.

69. An Allegory of Summer

Ceres, the goddess of Vegetation and Agriculture, crowned with ears of corn and vine leaves, is enthroned upon a cloud, a cornucopia on her left arm. A winged messenger and a putto bear sheaves of corn, while others are dispensing oil, grapes and all fruits of the earth.

tondo canvas: 58 in. in diam.

COLLS: Palazzo Giustiniani Calerghi, Padua; R. and E. Benson, London. EXH: Burlington Fine Arts Club, London, 1889; Burlington House, London, Winter Exhibition, 1910; Burlington Fine Arts Club, London, 1914.

LIT: B. Berenson, Venetian Painters, 1905, p. 93; L. Cust, In Les Arts, October 1907, p. 16; Catalogue of Italian Pictures collected by Robert and Evelyn Benson (privately printed), London, 1914, No. 102; Burlington Fine Arts Club, The Venetian School, Titian and His Contemporaries, 1915, p. 43, No. 23, Repr. pl. XVI; A. Venturi, Storia dell'Arte Italiana IX., part III, 1928, p. 1042; D. Westphal, Bonifazio Veronese, 1931, p. 94, Repr. (the author did not know the original); B. Berenson. Pitture Italiane, 1936, p. 82.



No. 70—An Allegory of Dawn Bonifazio dei Pitati



No. 71—An Allegory of Twilight Bonifazio dei Pitati

BONIFAZIO dei PITATI

70. An Allegory of Dawn

Aurora is seated in a chariot borne by two cockerels. She is accompanied by old Tithonus, her jealous husband, a young peasant with sickle and hoe going to work, and a girl rubbing the sleep out of her eyes. Three *putti* and a flock of birds attend Aurora's course, while the horses of Helios follow her in a golden light announcing the rising day.

octagonal panel: 83 in. in diam.

COLLS: Palazzo Barbarigo di San Polo, Venice (1648, according to Ridolfi); Palazzo Giustiniani Calerghi, Padua; R. and E. Benson, London.

EXH: Burlington House, London, Winter Exhibition, 1894.

LIT: C. Ridolfi, Le Meraviglie dell' Arte, 1648, ed. Hadeln I., p. 294; B. Berenson, Venetian Painters, 1905, p. 93; Catalogue of Italian Pictures collected by Robert and Evelyn Benson (privately printed), London, 1914, No. 100 (states in contradiction to Ridolfi that the picture came from the Palazzo Giustiniani Calerghi in Padua); A. Venturi, Storia dell' Arte Italiana IX., part III, 1928, p. 1052; D. Westphal, Bonifazio Veronese, 1931, p. 94 (the author, without knowing the original, is doubtful of Bonifazio's authorship); B. Berenson, Pitture Italiane, 1936, p. 82. Probably this picture and its pendant (No. 71) were transferred from the Palazzo Barbarigo in Venice to the Palazzo Giustiniani Calerghi in Padua sometime after 1648. The panels formed in any case part of the same ceiling decoration and, as such, are now so displayed in the Ringling Museum.

BONIFAZIO dei PITATI

71. An Allegory of Twilight

Luna, together with Neptune holding his trident, is seated in a two-wheeled chariot borne by two owls; a sleeping child is at her feet. Night with dark wings brings sleep to the two putti, Morpheus and Pantaso, while a satyr blows darkness out of a horn. Bluish moonlight envelops the head of the moon-goddess as stars twinkle in the darkening heavens.

octagonal panel: 83 in in diam.

COLLS: Palazzo Barberigo di San Polo, Venice (1648, according to Ridolfi);
Palazzo Giustiniani Calerghi, Padua; R. and E. Benson, London.

EXH: Burlington House, London, Royal Academy Winter Exhibition, 1894.

LIT: C. Ridolfi, Le Meraviglie dell' Arte, 1648, ed. Hadeln I., p. 294; B. Berenson, Venetian Painters, 1905, p. 93; Catalogue of Italian Pictures collected by Robert and Evelyn Benson (privately printed), London, 1914, No. 101 (states in contradiction to Ridolfi that the picture came from the Palazzo Giustiniani Calerghi in Padua); A. Venturi, Storia dell' Arte Italiana IX., part III, 1928, p. 1092; D. Westphal, Bonifazio Veronese, 1931, p. 94 (the author without knowing the original, is doubtful of Bonifazio's authorship); B. Berenson, Pitture Italiane, 1936, p. 82.

A pendant to No. 70. See note above.

BONIFAZIO dei PITATI

72. The Presentation of Christ in the Temple
Mary and Joseph, accompanied by several women, offer their
Child to the old Simeon and the prophetess Hannah.

canvas: $46\frac{1}{2} \times 67$ in.

COLL: Private, in England.

LIT: B. Berenson, Italian Pictures, 1932, p. 411;—, Pitture Italiane, 1936, p. 353 (as Palma Vecchio, in part by the artist and in part by assistants);
G. Gombosi, Palma Vecchio, 1937, p. 103, Repr. (refers to Berenson's lists).

A very fine and relatively early work of Bonifazio, in which Palma's influence is quite evident. I do not believe, however, that Palma participated either in the invention or execution of it.

PARIS BORDONE

born in Treviso and baptized July 5, 1500; died January 19, 1571. He was one of the best colorists of the Venetian School.

73. Portrait of a Procurator of St. Marks panel: 111/4 x 81/2 in.

COLLS: Achillito Chiesa, Milan; sold at the American Art Association, New York, April, 1927, No. 942 (attributed to Vincenzo Catena).

LIT: W. E. Suida, In The Art Quarterly, 1946 (as Paris Bordone).

Compare this panel with the portraits in Paris Bordone's Miracle of the Ring in the Accademia at Venice,—a famous picture which was finished for the Scuola Grande di San Marco probably in 1534. The senator next to the Doge shows even almost the identical features.

JACOPO ROBUSTI called TINTORETTO

born September or October, 1518, in Venice, where he died May 31, 1594. He was active especially in his native city as one of the greatest Venetian High Renaissance painters whose influence extended over centuries.

74. Christ Kneeling in the Garden of Gethsemane is presented with a golden chalice by an angel; at the lower left a bearded disciple.

canvas: 501/4 x 603/4 in.

- COLLS: Alphonse Kann, Paris; sold at the American Art Association, New York, January 7, 1927.
- LIT: D. v. Hadeln (who dates the picture about 1575-1580); W. E. Suida, In The Art Quarterly, 1946, p. 289, Repr. p. 295, fig. 13 (dates the picture about ten years earlier).



No. 74—Christ Kneeling in the Garden of Gethsemane JACOPO TINTORETTO



No. 75—Samson and Delilah JACOPO TINTORETTO - 74-

JACOPO ROBUSTI called TINTORETTO

75. Samson and Delilah

on whose lap the strong man sleeps as he is shorn of his hair by a Philistine. From the background at the right, three soldiers approach.

canvas: 493/4 x 573/4 in.

LIT: D. v. Hadeln, In The Burlington Magazine LII., January 1928, p. 21; B. Berenson, Italian Pictures, 1932, p. 563;—, Pitture Italiane, 1936, p. 484; E. v. d. Bercken, In Thieme-Becker, Künstlerlexikon XXXIII., 1939, p. 194.

In the collection of the Duke of Devonshire, London, there exists the same composition enlarged by additional figures: a serving maid standing behind Delilah, a soldier at the right and a different background. Recently the X-ray has shown the existence of these same figures in the present picture (at the present writing still obscured by over-painting).

According to D. v. Hadeln the Sarasota painting, though damaged, shows in part even finer qualities than the London one.

Attributed to JACOPO TINTORETTO

76. Adam Asleep in a Rocky Landscape

canvas: 32 x 62 in.

COLL: Sir George Holford, Dorchester House, London; (purchased in Venice, 1882); sold at *Christie's*, London, July 1927, No. 78 (as by Palma Giovine).

EXH: Burlington House, London, Winter Exhibition, 1887, No. 128 (as "School of Tintoretto").

LIT: R. Benson, The Holford Collection, Dorchester House I., 1927, p. 42, No. 85, Repr. pl. LXXVII (attributed to Palma Giovine).

Manner of JACOPO TINTORETTO

77. Portrait of a Bearded Young Nobleman

in a black cap and doublet with a white ruff.

canvas: 22½ x 19 in.

This painting has been in the past badly over-cleaned. We cannot say with certainty what it originally was.



No. 78—Portrait of a Young Lady Attributed to Marietta Robusti



No. 79—The Holy Family with the Roses

Domenico Tintoretto

Attributed to MARIETTA ROBUSTI (daughter of JACOPO TINTORETTO)

78. Portrait of a Young Lady

seen full face, seated and wearing a rich mulberry dress and a single row of large pearls. She fondles a toy dog in her lap.

canvas: 39 x 32 in.

- COLL: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 113.
- LIT: R. Benson, The Holford Collection, Westonbirt, 1924, p. 61, No. 44, Repr. pl. XLVI A (as Venetian, 1550-60, "a noble ruin"); B. Berenson: probably Tintoretto.

The picture recalls certain portraits which are considered to be works by Marietta Robusti, Jacopo Tintoretto's daughter.

DOMENICO ROBUSTI TINTORETTO

son of Jacopo, born 1560 in Venice; died May 17, 1635. A pupil and co-worker with his father, he was highly appreciated by his contemporaries.

79. The Holy Family with the Roses

Supported by the Virgin the Child stands in a triumphant attitude, holding a rose, a symbol of the Passion. At His feet the infant St. John with roses and his lamb. There are more roses in the foreground. At the left, St. Anne offers lilies-of-the-valley. Behind, at the right is St. Joseph.

canvas: 601/8 x 521/4 in.

LIT: W. E. Suida, In The Art Quarterly, 1946, p. 294, Repr. p. 296, fig. 15.

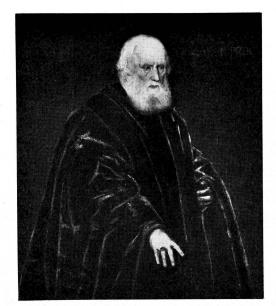
DOMENICO ROBUSTI TINTORETTO

80. Portrait of Priamus Lecius, Procurator of St. Marks as an old, white-bearded man.

canvas: $47\frac{1}{2} \times 40\frac{1}{2}$ in.

LIT: A. Venturi, Studi dal Vero, Milan, 1927, p. 307;—, Storia dell' Arte Italiana IX., part IV, 1929, p. 600 (excellent description and Repr. p. 598); B. Berenson, Italian Pictures, 1932, p. 563;—, Pitture Italiane, 1936, p. 484 (as by Jacopo Tintoretto).

The style of this painting contradicts its traditional attribution to Jacopo Tintoretto. It must be considered as a remarkable work by Domenico. The name of the sitter, twice inscribed, was revealed by recent cleaning.



No. 80—Portrait of Priamus Lecius
Domenico Tintoretto



No. 81—Portrait of Francesco Francheschini PAOLO VERONESE

PAOLO CALIARI called IL VERONESE

born in Verona, probably in 1528; died April 19, 1588, in Venice, where he was active for the greater part of his life. He painted pictures on canvas as well as magnificent fresco decorations for villas in the surroundings of Venice. One of the great painters of the XVIth century, his works were prophetic of the development of the Settecento.

81. Portrait of Francesco Franceschini
at the age of 28, full-length with a small dog at his side.
dated 1551 on the column with the inscription: DATUM
EST DESUPER (Gift from Heaven)
FRANCISCUS FRANCESHINUS ANN.
AE. XXVIII MDLI

canvas: 74 x 53 in.

- COLLS: Marquis Pallavicini, Genoa; Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 89 (as Girolamo Romanino).
- LIT: R. Benson, The Holford Collection, Westonbirt, 1924, p. 63, No. 47, Repr. pl. XLIX (attributed to Girolamo Romanino by B. B.); A. Venturi, Storia dell' Arte Italiane, IX., part IV, 1929, p. 764, ff.;—, Paolo Veronese, 1928, p. 24, ff.

This is the earliest dated portrait by Paolo Veronese that has been preserved.



No. 82—The Rest on the Flight into Egypt
PAOLO VERONESE

PAOLO CALIARI called IL VERONESE

82. The Rest on the Flight into Egypt

with the Holy Family seated in the foreground, surrounded by five angels . In the background, the ass appears beyond a gate.

signed: PAVLI CALIARI VERONES FACIEBAT

canvas: 921/4 x 631/4 in.

COLLS: The Electoral Gallery, Düsseldorf; Schleissheim Castle; Alte Pinakothek, Munich.

- EXH: The Reinhardt Galleries, New York, 1928; The Chicago Art Institute, 1933, No. 143; New York World's Fair, Masterpieces of Art, 1939, No. 272; Toledo Museum of Art, Four Centuries of Venetian Painting, 1940; San Francisco, Golden Gate International Exposition, 1940.
- LIT: G. Karsh, Designation des Peintures a Düsseldorf, 1719, Catalogue, 1778, No. 116; J. von Gool, De nieuwe Schouburg,—s' Gravenhage II., 1751, p. 5; N. de Pigage, La Galerie Electorale de Düsseldorf, 1778, No. 116, Repr.; Catalogue of the Schleissheim Gallery, 1905, No. 517; Catalogue of the Alte Pinakothek, Munich, 1925, No. 921; G. Fiocco, Paolo Veronese, 1928, p. 16,—, 1934, p. 197; A. Venturi, Storia dell' Arte Italiana IX., part IV., 1929, p. 856; W. R. Valentiner, The Unknown Masterpieces (note by Hadeln), 1930, No. 30, Repr.; B. Berenson, Italian Pictures, 1932, p. 425;—, Pitture Italiane, 1936, p. 365; D. C. Rich, Catalogue of Paintings and Sculpture, Art Institute of Chicago, 1933, No. 143, Repr.; Catalogue of the Exhibition of Masterpieces of Art, New York, 1939.

PAOLO CALIARI called IL VERONESE

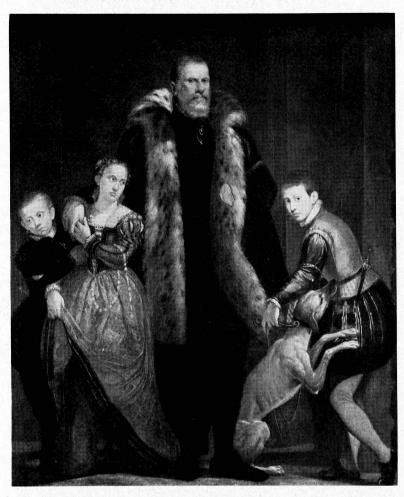
83. Portrait Group—A Graybearded Nobleman, His Daughter and Two Sons

one playing with a dog.

canvas: $86 \times 71\frac{1}{2}$ in.

LIT: D. v. Hadeln, In Art in America XV., 1926-1927, p. 239, ff. ("One of the most important Italian XVIth century portraits"); G. Fiocco, Paolo Veronese, 1928, p. 202 (the author points out the connection with Parmigianino's followers and Bartolomeo Passerotti);—, Paolo Veronese, 1934, Repr. pl. 19;—, In Pantheon, July 1929, pp. 297-299.

This highly important painting is connected with the portrait group, dated 1558, in the California Palace of the Legion of Honor, San Francisco.



No. 83—A Family Portrait Group
PAOLO VERONESE

PAOLO CALIARI called IL VERONESE

84. Hagar Standing in the Wilderness

as an angel appears to command her return to Abraham's household. (Genesis 16:7-16)

canvas: 761/4 x 521/4 in.

LIT: W. E. Suida, In the Art Quarterly VIII., 1945, p. 175, ff.

A first original sketch for this composition is to be found on a sheet in the collection F. Koenigs, Rotterdam. Carletto Caliari, son of Paolo, utilized the figure of Hagar in reverse as the Mary Magdalen in his signed altarpiece in the Uffizi, Florence.

B. Berenson seemingly refers to this picture in his lists, Pitture Italiane, 1936, p. 365, calling the subject erroneously "La Maddelena".

A sign is burnt into the back of the frame.

VENETIAN PAINTER, 1574

85. Esther Before Ahasuerus

accompanied by servants, Esther, wife of King Ahasuerus, kneels before the throne and invites him to a banquet which she has prepared. In the background there is an open place with buildings and before them a cavalcade. (Esther, 5:1-4)

Inscribed: CORRUIT HESTERCUM VIDIT REGEM IN SOLIO MAIESTATIS SUAE

The coat-of-arms of the Contarini Family, initials and the date: VI M CG
MDLXXIIII

canvas: 67 x 123 in.

The style of the composition follows not only the tradition of Bonifazio but also shows the influence of Paolo Veronese. There are some characteristics to connect this work with Antonio Palma (ca. 1510—after 1575) and Dario Varotari (Padua, 1539-1596).

There exists another large painting of the same subject in the Palazzo Reale, Venice; the composition is quite different, however.



No. 84—Hagar Standing in the Wilderness PAOLO VERONESE



No. 85—Esther Before Ahasuerus Venetian Painter, 1574

JACOPO da PONTE da BASSANO

born about 1515 in Bassano, where he died February 14, 1592. With Titian, Tintoretto and Veronese he is the fourth great master of Venetian Cinquecento painting.

86. The Element of Fire

In the foreground Vulcan labors at his forge producing metal utensils for the kitchen and table as well as arms. At the left Venus looks into a mirror, while a Cupid plays with a dog. In the background a fire is destroying buildings and, above, Vulcan drives his chariot drawn by hounds.

canvas: 55 x 715/8 in.

COLL: The Gallery of Prince Liechtenstein, Vienna.

LIT: G. B. Verci, Notizie sopra la pittura Bassanese, 1777, p. 91, ff. (First Edition, 1775); C. Ridolfi, Le Meraviglie dell' Arte, 1648, ed. Hadeln I., p. 399; Description des Tableaux et des pièces de Sculpture, que renferme la Galerie de Son Altesse François Josephe, Chef et Prince Regnant du Liechtenstein, etc., Vienne, 1780, Nos. 239 and 584:

"Bassano

L'Élemént du Feu

239. Vulcain placé en l'air dans un char, une maison livrèe à la voracité des flammes et des gens occupés à les éteindre présentent l'image de cet élemént. Beaucoup de meubles qu'on a soutraits à la destruction, se trouvent placés confusément à terre, et une femme sur le devant parôit occupée à en garder une partie. On y apperçoit à gauche une forge allumée; et Vulcain semble être descendu du Ciel pour forger des dards à des Amours qui l'entourent, et se prêtend à son ouvrage, sans qu'il paroisse que quelqu'un d'entre eux fasse attention à l'incendie de la maison voisine".

The masterly execution of this picture indicates in great part the work of the master himself. There is documentary evidence that the compositions of *The Four Elements* are by Jacopo Bassano. The inventory made after his death, April 27, 1592, lists two series of the Elements. Probably the two Sarasota pictures belong to one of these series.

In later catalogues of the Liechtenstein Gallery (1873, 1885, 1931) and also in Wart Arslan, I Bassano, 1931, two pictures of another series of the Elements by Francesco Bassano are listed. They are somewhat smaller in size than those of the first series, three of which (Fire, Water and Air) were sold to Conte Alessandro Contini Bonacossi after 1920. Two of them (Fire and Water) came through J. Böhler to the Ringling Museum, the third, Air, to the Berlin Museum in 1925 (cfr. H. Voss, In Berliner Museen XLVII., 1926, p. 39). The whereabouts of the fourth picture, The Allegory of Earth, is unknown.

A pendant to No. 87.



No. 86—The Element of Fire Jacopo Bassano



No. 87—The Element of Water Jacopo Bassano

JACOPO da PONTE da BASSANO

87. The Element of Water

a fish-market in the foreground, with women washing their linen at a river crossed by a bridge. A boat is to be seen, and above, Neptune, god of the Sea, driving his winged horses through the clouds.

canvas: 551/2 x 713/4 in.

(at the bottom a strip of some three inches in width has been added later).

COLL: The Gallery of Prince Liechtenstein, Vienna.

Description etc., 1780:

Bassano

L'Elèment de L'Eau.

584. Neptune Dieu et maitre de cet élément a été placé par le peintre dans la plus haute Région de l'air, d'où il paroit dominer sur une place couverte d'une quantité de seaux, de basquets et d'autres ustencils propres a contenir les poissons qu'on voit étalés dans une espèce de marche public, où différens personnages des deux sexes s'occupent de ce commerce.

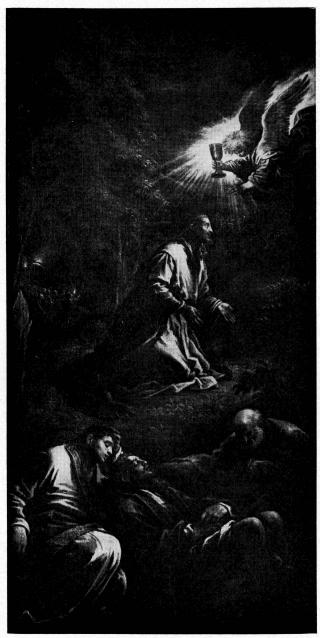
Here again, many parts are so fine in brushwork that the hand of Jacopo Bassano himself is easily recognized.

A pendant to No. 86 (see note above).

JACOPO da PONTE da BASSANO

88. The Adoration of the Shepherds at night, the light radiating from the Child. old inscription (on the back): J. B. No. 61

canvas: 53½ x 26 in.



No. 89—Christ Kneeling in the Garden of Gethsemane Francesco Bassano

FRANCESCO da PONTE da BASSANO

the eldest son of Jacopo Bassano, born in Bassano, probably in January, 1549. He worked first with his father until 1579, later in Venice, where his life ended on July 3, 1592.

89. Christ Kneeling in the Garden of Gethsemane as an angel appears above with the Chalice. In the foreground the three disciples, Peter, James and John, are asleep, while Judas and the soldiers approach from the back.

signed: FRANC BASS IS

canvas: 104 x 51 in.

LEANDRO da PONTE da BASSANO

born in Bassano, the third of Jacopo's sons, and baptized June 26, 1557; died in Venice, April 15, 1622. He worked with his father until about 1589, then settled in Venice. He was for some time at the court of the Emperor Rudolph II in Prague.

90. A Man Holding a Knife in His Hand

shearing sheep. Fragment of a larger picture which should be turned to an angle of about 45°.

on the architecture, the remains of a signature: (Leand) ER BAS (san) ENSIS

canvas: 24 x 20 in.

This fragment formed part of a picture probably belonging to a series depicting *The Months*.

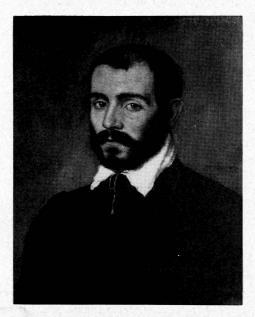
LEANDRO da PONTE da BASSANO

91. Portrait of a Bearded Man

in dark clothes with the inscription of his age: aet. anni (sic) XX. X (perhaps 29), though he appears older. A grey background.

canvas: 233/4 x 181/4 in.

The picture was formerly attributed to Jacopo Bassano.



No. 91—Portrait of a Bearded Man Leandro Bassano



No. 95—An Allegory of History
PALMA GIOVINE

Workshop of the BASSANO

92. The Mocking of Christ

copper: 151/4 x 121/2 in.

This is a version of a famous composition by Jacopo Bassano. It was executed by assistants.

Workshop of the BASSANO

93. The Entombment of Christ

who is supported at the right by His faithful followers before the darkened entrance of a cave. At the left, a distant landscape.

canvas: 493/8 x 637/8 in.

Workshop of the BASSANO

94. A Scene of Country Life

A young woman prepares a meal in a kettle over an open fire while a young hunter, carrying a hare over his shoulder, approaches with three dogs. An aged couple is seated in front of a hut with bowls in their hands, awaiting the meal.

canvas applied to panel: 29 x 37 in.

JACOPO PALMA called IL GIOVINE

born 1544 in Venice, where he died in 1628. He studied under Titian and became one of the last important representatives of the Golden Age of Venetian Painting.

95. An Allegory of History

A crowned woman with the symbols of power at her feet (a Papal Tiara, an Imperial Crown and a Doge's *Corno*), accompanied by an aged chronicler, is about to bestow a crown on one of two allegorical figures who offer their services. One is Hypocrisy (holding two masks), the other, Sincerity. In the background at the left stand three figures—philosophers. Two old men are seated at a desk.

canvas: 60 x 113 in.

Probably ANDREA di MICHIELI called ANDREA VINCENTINO

a Venetian painter born about 1539, probably in Vicenza. Active in Venice, he is mentioned in the Register of the "Fraglia de' Pittori" as still alive in 1617.

96-

100. Five Sections of a Decorative Frieze

- a) A young warrior accompanied by his mentor, water nymphs and Tritons.
- b) A young woman accompanied by an elderly protector, seated in a chariot borne by sea-horses.
- c) A young couple surprised by hunters.
- d-e) A mermaid among bulrushes, pursued by two men on sea-horses.

canvases: each 65½ x 139 in.

From the Palazzo Salvadori, Venice.

ALESSANDRO MAGANZA

a painter in Vicenza, born in 1556; died after 1630. He studied under Fasolo and Zelotti.

Dortrait of Victoria and Her Daughter Diamantis both full-length, standing. The mother is dressed in black, the daughter in white and gold brocade. She listens to her mother's words inscribed on the picture: Coelum unum Diamanti mea o nata aspice mecum hostem ego nam spectans illud Victoria vici. (Look but to Heaven, my Diamond, for so did I, Victoria, triumph against the foe).

canvas: 81½ x 54¾ in.

COLL: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 70.

EXH: The New Gallery, London, *Venetian Art*, 1894-5, No. 238; Burlington House, London, 1912, No. 110.

LIT: R. Benson, The Holford Gollection, Westonbirt, 1924, p. 70, No. 63, Repr. pl. LXI.

VENETIAN PAINTER of the LATE XVITH CENTURY

Saint George Mounted Combats the Dragon 102. as the princess looks on at the left. In the background spectators

kneel before a castle.

canvas: 261/8 x 341/8 in.

This picture was formerly attributed to Jacopo Tintoretto or to Paris Bordone. It is, however, probably the work of a Nordic follower. possibly Paolo dei Franceschi.

VENETIAN SCHOOL of the LATE XVITH CENTURY

Portrait of a Lady 103.

in a black dress, standing before a red drapery. At the left a flagon lies on a parapet, while in the distance sail-boats glide over the sea.

canvas: 541/2 x 451/2 in.

There is a painting, certainly by the same hand, in the Naples Gallery. It is likewise a portrait of a lady, three-quarter-length. The author of these pictures is perhaps Chiara Varotari, daughter of Dario, still active in 1600.

VENETIAN PAINTER of the LATE XVITH CENTURY

Portrait of Iacopo di Lusignan, King of Cyprus 104. in armor.

Inscribed: GIACOPPO RE DI CIPRO

canvas: 251/4 x 191/4 in.

This is an imagined portrait of the last King of Cyprus, who died in 1473. He was the husband of Caterina Cornaro (1454-1510).



No. 106—Portrait of General Mario Benvenuti Giovanni Battista Moroni



No. 72—The Presentation of Christ in the Temple Bonifazio dei Pitati

GIROLAMO ROMANINO

born between 1484 and 1487 in Brescia, where he died after 1562. Influenced by the great Venetian masters, especially Giorgione and Titian, Romanino was one of a triad of Brescian Cinquecento painters, together with Savoldo and Moretto.

105. The Marriage of Mary and Joseph

canvas: 59 x 511/4 in.

sold at Christie's, London, May 1929.

The composition is almost identical with Romanino's altarpiece in S. Giovanni Evangelista in Brescia, which shows full-length figures and, in addition, at the left, three more young men. See: G. Nicodemi, Gerolamo Romanino, 1925, p. 77; A. Morassi, Catalogo delle Cose d'Arte, Brescia, 1939, p. 322, ff.

GIOVANNI BATTISTA MORONI

born in Albino near Bergamo about 1525; died in Bergamo, February 5, 1578. He was one of the superior portrait painters of his epoch.

106. Portrait of General Mario Benvenuti

in armor, with small white lace collar and frills, his right hand resting on his helmet, his left holding a sword.

TVS

Inscribed: MARIVS BENVE SVB. CAROLO. V.

IMPERAT. DVX

canvas: 45½ x 35½ in.

COLLS: William, King of Holland (1850); Thomas Baring, Esq.; The Earl of Northbrook; sold at Christie's, London, June 28, 1929.

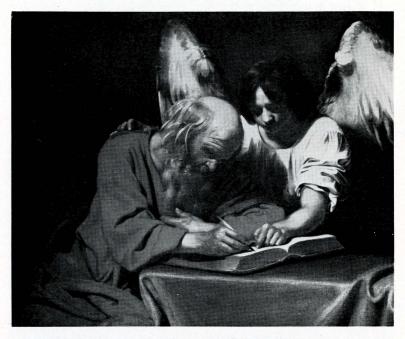
LIT: Waagen, Art Treasures in Great Britain IV., Suppl., 1857, pp. 95, 96; B. Berenson, The North Italian Painters of the Renaissance, New York, 1907, p. 272;—, Italian Pictures, 1932, p. 382; A. Venturi, Storia dell' Arte Italiana IX., Part IV., p. 231; G. Lendorff, Gio. B. Moroni, Winterthur, 1933, p. 63 (dated about 1559-1560); B. Berenson, Pitture Italiane, 1936, p. 328.

After GIOVANNI BATTISTA MORONI

107. Portrait of the Canon Lodovico di Terzi

canvas: 201/4 x 16 in.

This is an early copy of the three-quarter-length painting by Moroni in the National Gallery, London, in which the sitter is identified by a letter held in his left hand.



No. 109—Saint Matthew Writing the Gospel Attributed to Orazio Gentileschi

6. Rome and Bologna in the XVIIth Century

GIUSEPPE CESARI called IL CAVALIERE D' ARPINO born February 1568 in Rome, where he died July 3, 1640. He was chief exponent of so-called "Mannerism" in Roman art.

108. Perseus and Andromeda

whom he rescues from the dragon, using the head of Medusa as a weapon.

canvas: 29 x 211/4 in.

COLL: The Metropolitan Museum of Art, New York (bequest of Mrs. Sarah Ann Ludlum, 1877); sold at the American Art Association, New York, 1929 (as School of Giuseppe Cesari), No. 60.

The artist painted several versions of the same subject, two of which are signed, one in the Vienna Gallery, (dated 1602), the other in the Metropolitan Museum, New York (dated 16 . . .). Other versions are in the Galleries at Palermo, Bologna and the Accademia S. Luca, Rome.

Attributed to ORAZIO GENTILESCHI

a prominent master of the Florentine School, born about 1565 in Pisa, and active in Rome, Genoa, France and England, where he died about 1647.

109. Saint Matthew Writing the Gospel at the dictation of his angel.

canvas: 41½ x 47 in.

This picture was evidently inspired by Caravaggio's painting in the Berlin Museum. Another somewhat inferior example of the same composition is to be found in the Museum of Princeton University.

The attribution to Orazio Gentileschi is based on the stylistic connection with paintings such as the St. Jerome Writing in the Palazzo Pitti, recognized as Gentileschi's work by R. Longhi, (In Dedalo III., I.). From the photograph, R. Longhi suggests, rather, a Flemish painter toward J. van Oost.



No. 108—Perseus and Andromeda GIUSEPPE CESARI



No. 110—Abraham Sending Away the Weeping Hagar and Her Son BARTOLOMEO MANFREDI

BARTOLOMEO MANFREDI

born about 1580 in Ustiano, near Mantua; died about 1620 in Rome, before he had completed his fortieth year. He was a close follower of Caravaggio's naturalism.

110. Abraham Sending Away the Weeping Hagar and Her Son

guided by an angel. Composition in half-length figures.

canvas: 38¹/₄ x 50³/₄ in.

Sold at Christie's, London, May 24, 1928.

AGOSTINO CARRACCI

A Bolognese painter and engraver, born August 15, 1557, in Bologna; died March 22, 1602, in Parma. He was the elder brother of Annibale Carracci and was active in Bologna, Rome and Parma.

III. Susannah Surprised by the Elders signed: A. CAR BON. F.

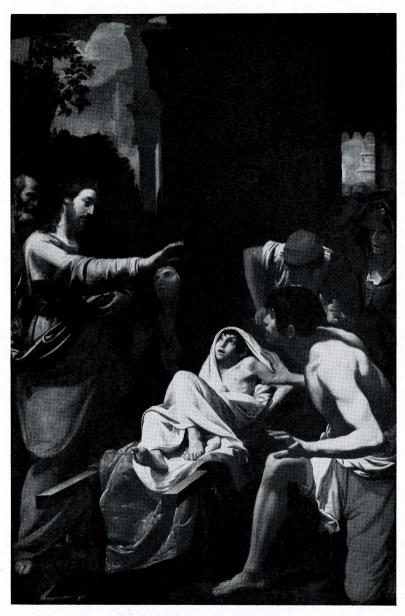
canvas: 63 x 42 in.

COLLS: Villa Aldobrandini, Rome; Sir George Holford, Dorchester House, London; sold at Christie's, London, July 1927, No. 40.

EXH: British Institution, 1851, No. 50.

LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 198 (as by Annibale Carracci); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 43, No. 88 (as by Lodovico Carracci).

There is a certain resemblance, but in reverse, to Lodovico Carracci's pictures in the National Gallery, London (formerly in the Orléans Collection) and in the Uffizi Gallery, Florence.



No. 112—Christ Raising the Son of the Widow of Nain Attributed to Agostino Carracci

Attributed to LODOVICO CARRACCI

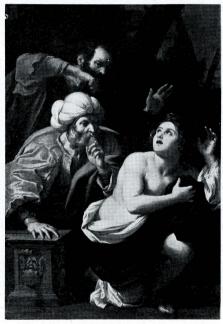
stands at the left with His hand outstretched over the boy whom He has awakened from death. The boy's mother kneels before Christ while in the faces of those present can be seen their astonishment at the miracle. (Luke 7:15).

canvas: 106 x 69 in.

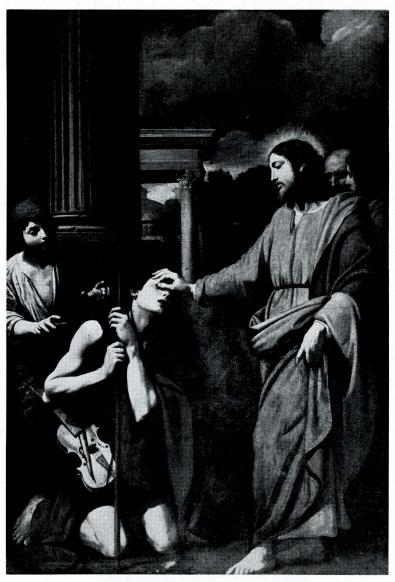
COLLS: Palazzo Giustiniani, Rome c.1750 (attributed to Parmigianino); The Duke of Lucca; Lucien Bonaparte, (etched in the Choix de Gravures a l'eau forte, London, 1812, pl. XCI, as Annibale Carracci); Sir George Holford, Dorchester House, London; sold at Christie's, London, July 1927, No. 36 (as Annibale Carracci).

EXH: British Institution, London, 1853, No. 46; Leeds, England, No. 2941.

LIT: Roma antica e moderna, 1750, Vol. I., 550; M. de la Lande, Voyage en Italie III., 1790, p. 126; Waagen, Art Treasures in Great Britain IV., 1857, p. 101 (as Agostino Carracci); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 44, No. 90, Repr. pl. LXXX. A pendant to No. 113.



No. 111—Susannah Surprised by the Elders
AGOSTINO CARRACCI



No. 113—Christ Healing the Blind Attributed to Lodovico Carracci

Attributed to LODOVICO CARRACCI

a Bolognese painter, baptized April 21, 1555; died November 13, 1619, in Bologna. He was the eldest painter in the family, a cousin of Agostino and Annibale Carracci. He was, according to tradition, the founder of the renowned "Accademia degli Incamminati".

113. Christ Healing the Blind

stands at the right, touching the eyes of the blind boy kneeling before him. Two disciples and another youth regard the miracle. (John 9:6).

canvas: 1071/2 x 71 in.

- COLLS: Palazzo Giustiniani, Rome (as by Parmigianino); The Duke of Lucca; Lucien Bonaparte (etched in the *Choix de Gravures a l'eau forte*, London, 1812, pl. LXXXIX (attributed to Lodovico Carracci); Sir George Holford, Dorchester House, London; sold at *Christie's*, London, July 1927, No. 16 (as Annibale Carracci).
- EXH: The British Institution, London, 1853, No. 58; and in 1867, No. 1; Leeds, England, No. 2941.
 - G. Rosini, Storia della Pittura Italiana, Pisa, 1839-1855, Repr. pl. CLXXVII (at that time "In Londra").
 - G. Rosini, Storia della Pittura Italiana, Pisa, 1839-1855, Repr. pl. CLXXVII (as by Lodovico Carracci).
- LIT: Waagen, Art Treasures in Great Britain IV., 1857, p. 101 (as Lodovico Carracci); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 45, No. 91, Repr. pl. LXXXI.

A pendant to No. 112.

R. Longhi considers both paintings No. 112 and No. 113, to be by the same hand, a Caravaggesque painter in Genoa, probably Cesare Corte.



No. 115—St. John the Baptist Kneeling in the Wilderness
Annibale Carracci



No. 116—Christ with the Disciples at Emmaus CARAVAGGESQUE PAINTER c. 1620

Attributed to AGOSTINO CARRACCI

baptized in Bologna, November 3, 1560; died July 15, 1609, in Rome. He was the most influential and versatile of the Carracci group. The younger brother of Agostino, he was active chiefly in Bologna and Rome.

Attributed to ANNIBALE CARRACCI

114. Saint John the Baptist

seated in a wooded landscape.

canvas: 52 x 38 in.

COLLS: Sir Richard Worsley, London; The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929.

EXH: The British Institution, London, 1850, No. 31.

LIT: Waagen, Art Treasures in Great Britain, IV., Suppl., 1857, p. 65 (as by Annibale Carracci).

The composition of this painting is inspired by Raphael's two versions of the same subject in the Uffizi Gallery, Florence and in the Louvre, Paris.

115. Saint John the Baptist Kneeling in the Wilderness appearing to listen to the music played by four angels above him on a cloud.

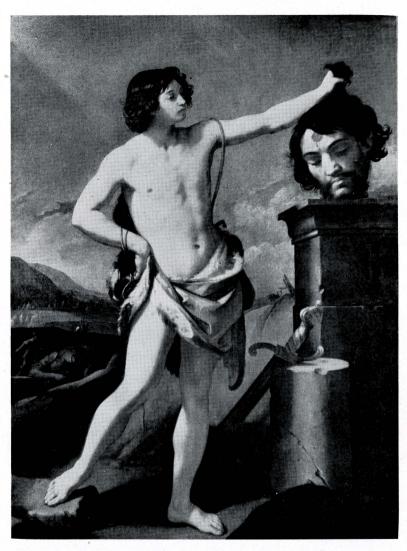
copper: 193/8 x 145/8 in.

COLLS: M. Nancré; Duc d'Orléans (Palais Royal), Paris; Sir George Holford, Dorchester House, London; sold at *Christie's*, London, July 1927, No. 39.

EXH: The British Institution, London, 1851, No. 7; Manchester, England, Art Treasures, 1857, No. 331.

LIT: Couché, The Orléans Gallery I., engraved by Massard père; Waagen, Art Treasures in Great Britain II., 1854, p. 198 (as by Annibale Carracci); R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 45, No. 92, Repr. pl. LXXXII (as from the Carracci Academy, influenced by Correggio).

H. Tietze (In Jahrbuch der Kunstsammlungen des A. H. Kaiserhauses XXVI., Vienna, 1906, p. 158 and In Thieme-Becker, Künstlerlexikon I., 1907, p. 173) considers this painting to be an early work by Francesco Albani under the immediate influence of Annibale Carracci.



No. 117—David with the Head of the Giant Goliath Guido Reni

CARAVAGGESQUE PAINTER about 1620

116. Christ with the Disciples at Emmaus

is recognized by Cleophas and Luke at the very moment when He blesses the bread. The face of the host appears to be a portrait.

canvas: 47 x 66 in.

COLLS: Mr. Echenhauser, London; Dr. John E. Stillwell, New York; sold at the *Anderson Galleries*, New York, December 1927, No. 452 (attributed to Michelangelo Caravaggio).

For this picture, formerly exhibited under the name of Ludovico Carracci, C. Brandi (from the photograph) suggests the attribution to Antiveduto Grammatica, active 1593-1626; R. Longhi (from the photograph) thinks of a Flemish painter in Naples, perhaps Enrico Fiammingo.

GUIDO RENI

born November 4, 1575, in Calvenzano; died August 18, 1642, in Bologna. He was a pupil of the Carracci, active in Rome and Bologna, and was an especially admired classicist among the Italian Seicento painters.

117. David with the Head of the Giant Goliath which the youthful victor, represented in full-length, places on a pedestal.

canvas: 901/4 x 68 in.

- COLLS: Matti della Fama, Bologna; Dr. Pettigrew (sold to): Sir Richard Worsley; The Earl of Yarborough; sold at *Christie's*, London, July 12, 1929.
- EXH: The British Institution, London, 1849, No. 4; San Francisco, Golden Gate International Exposition, 1940.
- LIT: Waagen, Art Treasures in Great Britain IV., Suppl., 1857, p. 67; P. della Pergola, In Thieme-Becker, Künstlerlexikon XXVIII, 1934, p. 164.

A fragment of a similar version of this subject (the head and shoulders of the David alone), also an original work, is in the Vienna Gallery, already mentioned in the inventory of the Collection of the Archduke Leopold Wilhelm (1659). A different version of the full-length David is to be found in the National Gallery, London. Another is in the Hermitage, Leningrad.



No. 118—The Birth of Saint John the Baptist Guido Reni

GUIDO RENI

118. The Birth of Saint John the Baptist

who is held on her knees by St. Elizabeth, while the bath is prepared by two of the four maidens who surround her.

canvas: 78½ x 70 in.

COLLS: Henry Harris, London.

EXH: Palazzo Pitti, Florence, Mostra della Pittura Italiana del Seicento e del Settecento, 1922.

LIT: In the Catalogue of the above exhibition, 2nd edition, No. 814; T. Borenius, In Dedalo III., 1922-3, p. 94; P. della Pergola, In Thieme-Becker, Künstleerlexikon XXVIII, p. 164.

GUIDO RENI

119. Salome Receives the Head of the Baptist from a salver held by a kneeling youth.

canvas: 75 x 60 in.

COLL: The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.

EXH: The British Institution, London, 1849, No. 15; Manchester, England, Art Treasures, 1857, No. 361.

LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 87 and Suppl., 1857, pp. 68-69.

In "La Felsina Pittrice" (Bologna, 1678) Count Carlo Cesare Malvasia describes a painting existing at that time in Rome: "Giuditta in piedi grande del naturale, che con una mano sul fianco con l'altra pone la testa di Oloferne su un piatto, presentatole da un paggetto genuflesso, con Damigelle . . ." With the exception of the last words "con Damigelle" this description corresponds exactly with the Sarasota picture. During the recent cleaning of the work above it is now evident that certain additional figures may yet be discovered in the background.



No. 119—Salome Receives the Head of the Baptist Guido Reni

Pupil of GUIDO RENI

120. Europa Seated on the Bull with two cupids in attendance.

canvas: 70 x 671/4 in.

Malvasia reports that Guido painted this subject for Charles I of England. Many years ago there was a very beautiful picture of Europa by Reni in the house of Charles Butler in London. A fragment of a similar composition by the artist is preserved in the Hermitage, Leningrad.

FRANCESCO ALBANI

born March 17, 1578, in Bologna, where he died October 4, 1660. A pupil of the Carracci, he was, under their influence, especially important for the development of the landscape theme in Italian painting. His subjects, such as this one of small figures in a landscape, were especially admired.

121. The Rest on the Flight into Egypt

as the Holy Family, attended by angels, pauses in a wooded land-scape by a river.

canvas: 29½ x 37½ in.

COLL: The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.

EXH: The British Institution, London, 1849, No. 4.

LIT: Waagen, Art Treasures in Great Britain II., p. 87 and Suppl., p. 67.





No. 122—The Annunciation IL GUERCINO

GIOVANNI FRANCESCO BARBIERI called IL GUERCINO

born February 8, 1591, in Cento (Emilia); died December 22, 1666, in Bologna. He was one of the leading painters of the XVIIth century.

122. The Annunciation

to the Virgin who, kneeling, receives the message of the Archangel. The Holy Ghost in the form of a dove hovers above.

canvas: $80\frac{1}{2}$ x 219 in. (originally over an arch, now in a shaped frame).

- COLL: Sir Richard Worsley, London; The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929.
- LIT: Waagen, Art Treasures in Great Britain II., p. 87 and Suppl., p. 66 ("A picture of the first quality and particularly characteristic of the master in the great power of colouring and the free and spirited treatment").

GIOVANNI FRANCESCO BARBIERI called IL GUERCINO

123. Reuben with His Younger Brother

in the background shows the blood-stained coat of Joseph to his father Jacob, who laments the latter's presumed death.

canvas: 47 x 62 in.

- COLLS: Sir Richard (afterward first Earl of) Grosvenor, (purchased for him in Italy by Mr. Dalton, Librarian to King George III in 1758); The Duke of Westminister, Grosvenor House, London.
- LIT: M. Félibien, Entretiens sur les Vies des Peintres, III., London, 1705, p. 414 (states that at that time the picture belonged to l'Abbé Mey de Lyon).

A painting of this subject by Guercino is mentioned in the "Inventario della Galleria di Casa Boscoli" in Parma, 1690. (See G. Campori, Raccolta di Cataloghi, pp. 384, 396).



No. 121—The Rest on the Flight into Egypt Francesco Albani



No. 124—Joseph Rejecting the Advances of Potiphar's Wife
IL GUERCINO

GIOVANNI FRANCESCO BARBIERI called IL GUERCINO

124. Joseph Rejecting the Advances of Potiphar's Wife canvas: 51½ x 65½ in.

COLL: Private, in London: sold at Christie's, London, June 1, 1928, No. 49.

In the diary of the brothers Gio. Francesco and Paolo Antonio Barbieri we read: 1649—"Un Gioseffo fugitivo dalla moglia di Putifar, al sig. Aurelio Zanaletti." See: Malvasia, Felsima Pittrice, 1678, ed. Bologna, II., 1841, p. 376. This is probably the present painting, which stylistically belongs to the master's later period.

GIOVANNI FRANCESCO BARBIERI called IL GUERCINO

125. Judith Holding a Sword

drops the head of Holophernes into a sack held by a female attendant. A composition in half-figures.

canvas: 461/2 x 61 in.

COLLS: L'Abbé Mey de Lyon; Le Duc de Tallard, 1756; Edward Coxe, London, 1807; The Duke of Westminster, London.

LIT: M. Felibien, Entretiens sur les Vies des Peintres, III., London, 1705, p. 414 (at that time the picture belonged to the Abbé Mey de Lyon).

In Guercino's diary we find that in 1651 he painted "Una Guiditta,

Abra, e la testa d'Oloferne" for Sig. Giacomo Zanone. See: Malvasia, Felsina Pittrice, 1678, ed. Bologna 1841, II., p. 269.

Probably the present painting is identical with the one mentioned above.

GIOVANNI FRANCESCO BARBIÉRI called IL GUERCINO

126. The Magdalen in Meditation over the Crown of Thorns.

canvas: 47 x 38 in.

COLLS: Sir George Holford, Dorchester House, London (purchased in 1839 from Buchanan, who had acquired it in Bologna); sold at *Christie's*, London, July 1927, No. 61.

LIT: R. Benson, The Holford Gollection, Dorchester House I., London, 1927, p. 47, No. 98, Repr. pl. LXXXVIII.

There exists another example of the same composition in the Naples Gallery (formerly in the Palazzo del Giardino, Parma, Inv. 1680).



No. 126—The Magdalen in Meditation
IL GUERCINO



No. 125—Judith Holding a Sword IL GUERCINO

GIOVANNI BATTISTA SALVI called IL SASSOFERRATO

born in Sassoferrato, August 29, 1609; died in Rome, August 8, 1685. He was especially famous for his pictures of Madonnas.

- 127. The Madonna and Child with the Child Saint John.
 canvas: 35½ x 28½ in.
- COLLS: Welbore Ellis Agar (until 1806); The Second Earl of Grosvenor (afterwards First Marquess of Westminster); The Duke of Westminster.
- LIT: J. Young, A Catalogue of the Pictures in Grosvenor House, London, 1821; H. Voss, Die Malerei des Barock in Rom, Berlin, 1924, p. 516, Repr. p. 217.

Another version of equally fine quality is in the Hermitage, Leningrad. For these pictures, the model is a composition by Pierre Mignard, engraved by Fr. de Poilly. The influence of Guido Reni and Raphael's *Madonna della Sedia* is not to be overlooked.

GIOVANNI BATTISTA SALVI called IL SASSOFERRATO

128. Portrait of a Cardinal

seated in an armchair, full-length. On the wall hangs a picture of a Madonna. Through a window a camp with soldiers is visible.

canvas: 87 x 64 in.

The picture of the Madonna is inspired by Raphael's composition, "The Madonna Mackintosh". It is almost identical with one seen some years ago in an Italian private collection, rightly attributed to Sassoferrato. The picture above was until now given to Carlo Maratta.



No. 127—The Madonna and Child with the Child Saint John
IL SASSOFERRATO



No. 128—Portrait of a Cardinal IL SASSOFERRATO

7. Tuscany in the XVIIth Century

AURELIO LOMI

baptized February 29, 1556, at Pisa, where he died in 1622. He was active especially in Pisa and Genoa.

129. A Young Martyr Saint

half-length figure, holding a palm in her right hand.

canvas: 29½ x 42 in.

FLORENTINE PAINTER of the XVIITH CENTURY

130. Saint Lawrence full-length.

panel: 79 x 45 in.

COLL: Sir George Holford, Dorchester House, London (purchased from Spence, 1862); sold at *Christie's*, London, July 1927, No. 45.

LIT: R. Benson, The Holford Collection, Dorchester House I., London, 1927, p. 46, No. 96, Repr. pl. LXXXVI (ascribed to Domenichino).

There is a possibility that this work may be later than the XVIIth century, to which it belongs in style.

ITALIAN PAINTER of the XVIITH CENTURY

131. The Annunciation

to the Virgin who kneels at the right while the Archangel Gabriel floats on a cloud at the left. Above are seen the Dove and several *putti*. An altarpiece.

canvas: 99 x 80 in.

From the photograph, R. Longhi ascribes this picture, rather, to a Franco-Flemish painter.



No. 129—A Young Martyr Saint Aurelio Lomi



No. 131—The Annunciation
ITALIAN PAINTER of the XVIIth Century

PIETRO BERETTINI da CORTONA

born November 1, 1596, in Cortona; died in Rome, May 16, 1669. He was one of the most important masters in the development of Italian Baroque painting.

132. Hagar Reclining in the Wilderness with Her Son Ishmael

as an angel appears to show them a well.

canvas: 44 x 57 in.

COLL: The Duke of Westminster, London.

EXH: San Francisco, Golden Gate International Exposition, 1940.

LIT: J. Young, A Catalogue of the Pictures at Grosvenor House, London, 1821; H. Voss, Die Malerei des Barock in Rom, 1924, p. 544, Repr. p. 260.

PIETRO BERETTINI da CORTONA

133. The Emperor Augustus and the Sibyl who shows him an apparition of the Virgin with Her Child at the moment of Christ's birth.

canvas: 56½ x 53¾ in.

COLL: The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929, No. 52 (as Carlo Maratta—"The Vision of a Saint").

JACOPO VIGNALI

born 1592 in the Casentino; died 1664 in Florence where he had been active.

134. Saint Cecilia

full-length, holding a musical instrument.

canvas: 57 x 391/2 in.



No. 132—Hagar Reclining in the Wilderness Pietro da Cortona



No. 133—The Emperor Augustus and the Sibyl Pietro da Cortona

FRANCESCO FURINI

born in Florence about 1600 (perhaps 1604), where he died August 19, 1646. He was one of the finest of the Florentine painters of the XVIIth century.

135. A Young Martyr

in profile, bound to a stake. An arrow pierces her neck.

canvas: 243/4 x 191/2 in.

There is a similar picture of a young allegorical figure, a Girl Holding a Chalice, in the Palazzo Pitti, Florence.

CARLO DOLCI

born in Florence May 25, 1616, where he died January 17, 1686. He was a typical representative of Florentine Scicento painting, famous especially for his half-figure compositions of Madonnas and Saints which were particularly admired by the late nineteenth century.

136. The Blue Madonna

who casts her eyes downwards, a deep blue veil over her head.

canvas: 21 x 151/4 in.

COLLS: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 43.

LIT: R. Benson, The Holford Collection, Westonbirt, London, 1924, p. 72, No. 70, Repr. pl. LXIII.

EXH: San Francisco, Golden Gate International Exposition, 1940.

CARLO DOLCI

137. Saint John Writing the Book of Revelation seated in Patmos, his eyes raised to Heaven for inspiration, the eagle behind his left arm.

copper: 101/4 x 81/4 in.

COLL: Sir George Holford, Westonbirt; sold at Christie's, London, July 1927, No. 44.

LIT: R. Benson, The Holford Collection, Westonbirt, London, 1924, p. 72, No. 71, Repr. pl. LXIV.

A somewhat larger version in the Hermitage, Leningrad, had an inscription with the artist's name and the date, 1647.



No. 135—A Young Martyr FRANCESCO FURINI



No. 136—The Blue Madonna Carlo Dolci

8. North Italy and Venice in the XVIIth Century

PIER FRANCESCO MOLA

baptized February 9, 1612, in Coldrerio (Cantone Ticino): died in Rome 1666. His small paintings, especially landscapes, are among the best of the epoch.

The Prophet Elijah and the Widow of Zarephath 138. in a wooded landscape with her son. She holds a bundle of twigs in her arms. (I. Kings, 17).

canvas: 253/4 x 19 in.

COLL: Aufrère; The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.

LIT: H. Voss, In Thieme-Becker, Künstlerlexikon XXV., p. 29. A pendant to No. 139.

PIER FRANCESCO MOLA

139. The Prophet Elisha and the Rich Woman of Shunem in a wooded landscape with her son. (II. Kings, 4). canvas: 253/4 x 191/4 in.

COLLS: Aufrère; The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.

LIT: H. Voss, In Thieme-Becker, Künstlerlexikon XXV., p. 29. A pendant to No. 138.

CARLO FRANCESCO NUVOLONE called PANFILO

a Lombard painter, born 1608 in Cremona; died in Milan in 1661 or 1665. He was called the "Lombard Murillo".

Solomon's Idolatry 140.

> The King, holding a censer, and surrounded by his wives, worships the false gods. A composition in half-figures.

canvas: 40½ x 58½ in.



No. 138—The Prophet Elijah and the Widow of Zaraphath



Elijah and No. 139—The Prophet Elisha and the Rich Woman of Shunem
PIER FRANCESCO MOLA



No. 141—Saint Ambrose Consecrating Saint Augustine as Bishop ROMAN PAINTER of the late XVIIth Century

ROMAN PAINTER of the LATE XVIITH CENTURY

141. Saint Ambrose Consecrating Saint Augustine as Bishop

with two other bishops and acolytes in attendance.

canvas: 901/4 x 1021/2 in.

- COLLS: Sir Richard Worsley, London; The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929.
- EXH: The British Institution, London, 1850, No. 74; Manchester, England, Art Treasures, 1857, No. 822; Burlington House, London, 1875.
- LIT: Waagen, Art Treasures in Great Britain IV., Suppl., 1857, p. 65 (as Tintoretto).

The attribution to the Roman School is R. Longhi's.

ALESSANDRO VAROTARI called IL PADOVANINO

born April 14, 1588, in Padua; died in 1648. He was the son of the Paduan painter Dario Varotari. His admiration for Titian formed his style and led him to revert to the splendor of that master's early colorism.

142. The Abduction of Dejanira by the Centaur Nessus who falls, pierced by an arrow dispatched by Hercules.

canvas: 75 x 56 in.

COLLS: Sir Richard Worsley, London (bought on the advice of Benjamin West, P. R. A.); The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929.

EXH: The British Institution, London, 1850, No. 41.

PIETRO LIBERI

born April 15, 1614, in Padua; died in Venice, October 18, 1687.

143. Jupiter Disguised as Diana Seduces Calisto while in the background a cupid with the eagle of Jupiter appears.

canvas: 45½ x 57½ in.



No. 142—The Abduction of Dejanira by the Centaur Nessus IL PADOVANINO

ANTONIO ZANCHI

born 1631 in Este; died in Venice in 1722. He was one of the leading Venetian painters of the late XVIIth century.

144. The Martyred Saint Sebastian three-quarter-length.

canvas: 53 x 40 in.

The attribution of this painting to Zanchi has been suggested by H. Voss.

NORTH ITALIAN PAINTER of the XVIITH CENTURY

145. Joseph Interpreting the Dreams of Pharaoh a composition in half-length figures.

canvas: 361/4 x 503/4 in.

By the same hitherto unidentified artist there are two paintings in the Gallery of Count Harrach, Vienna: Joseph Interpreting Pharaoh's dreams and Isaac Bestowing His Benediction on Jacob. They are attributed to "Nicolo di Stefano, active in Belluno" about whom nothing is known.



No. 149—The Vision of Saint John the Evangelist Pietro Novelli



No. 146—The Holy Family Resting
MASSIMO STANZIONE

9. Naples and Sicily in the XVIIth Century

MASSIMO STANZIONI called IL CAVALIERE MASSIMO

born in 1585 in Orta di Atella (province of Naples); died 1656 in Naples. He was one of the leading Neapolitan painters of the first half of the XVIIth century.

146. The Holy Family Resting in a Rocky Landscape as the Virgin takes fruit from a basket proffered by little angels. signed:

canvas: 711/2 x 611/2 in.

ANDREA VACCARO

born 1598 in Naples, where he died January 18, 1670.

147. Christ Disputing with the Doctors in the Temple a composition in half-length figures.

canvas: 47½ x 68 in.

Sold at Christie's, London, May 23-24, 1928, No. 286.

ANDREA VACCARO

148. Saint John the Baptist in the Wilderness with his sheep.

canvas: 70 x 49 in.

The attribution to Vaccaro has been suggested by H. Voss.



No. 150—The Three Marys at the Sepulchre Salvator Rosa



No. 151—Saint Jerome Kneeling SALVATOR ROSA

PIETRO NOVELLI called IL MONREALESE

born March 2, 1603, in Monreale; died August, 1647, in Palermo. He found his personal style by studying the works of Van Dyck and Ribera, and became a leading master of the XVIIth century in Sicily.

149. The Vision of Saint John the Evangelist in Patmos with the apparition of the Virgin and a seven-headed dragon in the sky. Half-figure against a rocky background.

canvas: 40½ x 29¾ in.

A note (c. 1880), formerly pasted on the stretcher, reads: "S. Giovanni Evangelista che legge l'apocalisse di Pietro Novelli, detto il Morialese epoca 600."

SALVATOR ROSA

born June 21, 1615, in Arenella (Naples); died March 15, 1673, in Rome. He was equally famous as a painter, engraver, poet and musician.

150. The Three Marys at the Sepulchre are told by the seated angel that Christ is risen.

canvas: 53½ x 39 in.

- COLLS: Welbore Ellis Agar; acquired in 1806 by the 2nd Earl of Grosvenor; The Duke of Westminster, Grosvenor House, London.
- LIT: J. Young, A Catalogue of the Pictures at Grosvenor House, London, 1821; Waagen, Art Treasures in Great Britain II., 1854, p. 171; H. Voss, Die Malerei des Barock in Rom, 1924, p. 571 and In Thieme-Becker, Künstlerlexikon XXIX,—, p. 2; described by Sir C. Holmes in a letter dated London, July 11, 1924.

The beautiful figure of the angel may be compared with the one in the master's Souls in Purgatory in the Brera Gallery, Milan. An old replica of this composition was on the market in New York in 1941. It had been reproduced in Thos. Bensley's Testament Illustrated by Old Masters.



No. 152—Presumed Portrait of the Artist as a Poet SALVATOR ROSA



No. 153—A Romantic Landscape
SALVATOR ROSA

SALVATOR ROSA

151. Saint Jerome Kneeling at a Crucifix in a rocky landscape, a book and a skull before him.

canvas: 38½ x 33½ in.

COLLS: Sir Richard Worsley, London; The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929, No. 42.

EXH: The British Institution, London, 1850, No. 119; Durlacher Bros., New York, Salvator Rosa, March 1948, No. 4.

LIT: Waagen, Art Treasures in Great Britain II, 1854, p. 87, Suppl., p. 65.

SALVATOR ROSA

152. Presumed Portrait of the Artist as a Poet in the act of writing. The features bear no resemblance to other known self-portraits of Salvator Rosa.

canvas: 53½ x 37½ in.

COLL: The Duke of Westminster, Grosvenor House, London.

EXH: The British Institution, London, 1846; Durlacher Bros., New York, Salvator Rosa, March 1948, No. 7.

LIT: J. Young, A Catalogue of the Pictures at Grosvenor House, London, 1821; In Athenaeum, June 27, 1846 (an appreciation of this painting which appears to have impressed the writer more than a portrait by Rembrandt); H. Voss, Die Malerei des Barock in Rom; 1924, p. 571 and In Thieme-Becker, Künstlerlexikon XXIX.,—, p. 2.

ENGR: by John Neagle, 1807; by Richard Cooper (as frontispiece for Lady Morgan's "Life and Times of Salvator Rosa", London, 1824).



No. 154—A Lake Surrounded by Rocky Mountains SALVATOR ROSA



No. 155—The Israelites Celebrating
BERNARDO CAVALLINO

SALVATOR ROSA

153. A Romantic Landscape

in a mountainous region with a view across a plain; in the foreground a small lake with a waterfall near which are seen three figures in contemplation.

canvas: 313/4 x 531/4 in.

- COLL: Sir George Holford, Dorchester House, London (Probably the "Landscape with Figures" from Lord Wharncliffe's Collection, purchased from Farrer in 1842); sold at *Christie's*, London, July 1927, No. 93.
- EXH: San Francisco, Golden Gate International Exposition, 1940; Durlacher Bros., New York, Salvator Rosa, March 1948, No. 8.
- LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 198; R. Benson, The Holford Collection, Dorchester House II., London, 1927, p. 25, No. 139, Repr. pl. CXXIV; H. Voss, In Thieme-Becker, Künstlerlexikon XXIX., —, p. 2.

SALVATOR ROSA

154. A Lake Surrounded by Rocky Mountains with trees and a group of soldiers in the foreground.

canvas: 48 x 801/2 in.

- COLL: The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.
- EXH: San Francisco, Golden Gate International Exposition, 1940; Durlacher Art Treasures, 1957, No. 772; Burlington House, London, 1875, No. 131; Durlacher Bros., New York, Salvator Rosa, March 1948, No. 18.
- LIT: Waagen, Art Treasures in Great Britain IV., Suppl., 1857, p. 67; H. Voss, In Thieme-Becker, Künstlerlexikon XXIX., p. 2.

BERNARDO CAVALLINO

born December 10, 1622, in Naples, where he died at the age of 31 in 1654. He was the most ingenious of the Neapolitan painters of his epoch.

155. The Israelites Celebrating the victory of David over Goliath.

canvas: 32½ x 45½ in.



No. 158—Jacob Rolling the Stone from the Well Luca Giordano



No. 157—The Flight Into Egypt Luca Giordano

LUCA GIORDANO

born in 1632 in Naples, where he died, January 1705. He was chiefly influenced by Ribera, though he had a particular talent for imitating almost any painter's technique. He was, however, an artist of astonishing imagination and was incredibly prolific. Old sources quote more than 5000 paintings by his hand. He was active in Naples, throughout Italy, as well as in Spain. Because of his great speed in execution, he was nicknamed "Fa Presto" by his contemporaries.

156. The Adoration of the Shepherds inside the stable at Bethlehem with the Holy Family in full light at the left. They are surrounded by shepherds, shepherdesses and animals.

canvas: 36 x 56 in.

LUCA GIORDANO

157. The Flight into Egypt
the Holy Family accompanied by a host of angels. A composition in three-quarter-length figures.

canvas: 60 x 86 in.

LUCA GIORDANO

in order that the sheep of Rachel, Laban's daughter, may be watered. (Genesis 29:10).

canvas: 49 x 80 in.

LUCA GIORDANO

159. An Allegory of Sacred and Profane Love the latter represented by a woman surrounded by three children, one being nourished at her breast; the former, as Divine Love with a burning heart and a lily in her hand.

canvas: 68 x 70 in.



No. 159—Allegory of Sacred and Profane Love Luca Giordano



No. 160—Mars and Venus with Cupid Luca Giordano

LUCA GIORDANO

160. Mars and Venus with Cupid

who is caressed by the goddess as she reclines on a couch, her right arm resting on the shoulder of Mars, clad in armor. A putto takes the war god's helmet, while in the background Vulcan labors at his forge.

signed: Lucas

Jordanus

F.

canvas: 46 x 69 in.

COLLS: Aufrère; The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.

EXH: Manchester, England, Art Treasures, 1857, No. 798.

LUCA GIORDANO

161. A Bacchanalian Fête

as the child Bacchus and his satyrs bring wine to a group of nymphs moving in a vast compositional scheme.

canvas: 71 x 117 in.

COLL: Jean Désvignes, Paris; sold at the American Art Association, New York, December 1929, No. 74.

H. Voss, in a written certificate, gives the picture to Luca Giordano.

Studio of LUCA GIORDANO

162. Susannah and the Elders

canvas: 49 x 59½ in.

Sold at Christie's, London, July 8, 1929, No. 99 (attributed to Titian).



No. 164—Venus Reclining Benedetto Luti



No. 165—The Virgin Receives Saint Louis Gonzaga Francesco Solimena

10. Italy in the XVIIIth Century

BENEDETTO LUTI

a Florentine painter, born November 17, 1666, in Florence; died June 17, 1724, in Rome.

163. A Sleeping Nymph and Satyr
who is being chased away by a putto holding a torch.
canvas: 43 x 62 in.

BENEDETTO LUTI

164. Venus Reclining with Cupid and Her Doves canvas: 44 x 63 in.

FRANCESCO SOLIMENA called L'ABBATE CICCIO born October 4, 1657, in Nocera de' Pagani; died April 5, 1747, in Naples. He was a leading Neapolitan painter of the first half of the XVIIIth century.

165. The Virgin Receives Saint Louis Gonzaga conducted by angels and venerated by four young noblemen who appear to devote their lives to studies and to following in his footsteps. A crown and a scepter indicate the high rank of the Saint who originated from a sovereign family, the Gonzaga di Castiglione.

canvas: 603/4 x 401/2 in.

H. Voss considers this picture to be by Francesco Mura (Naples, 1696-1782).

FRANCESCO SOLIMENA called L'ABBATE CICCIO

166. The Dead Christ
lying on the ground and mourned by Mary Magdalen.
canvas: 18½ x 26½ in.



No. 170—The Detected Love Letter Gaspare Traversi



No. 168—The Vision of Aeneas Sebastiano Conca

MICHELE ROCCA

born in Parma about 1670-75. He was active in Rome, Siena and Venice, where he is mentioned until 1751.

167. Saint Cecilia Playing at the Organ surrounded by angels.

canvas: 193/4 x 151/4 in.

There exist several variants of this composition: a signed picture in the Museum at Riga; a similar one in the Academy of St. Luke, Rome; a larger picture in reverse in S. Romano, Lucca. See: H. Voss, *Die Malerei des Barock in Rom*, 1924, p. 623 and *In Zeitschrift für Bildende Kunst*, vol. 65.

SEBASTIANO CONCA

born in Gaeta about 1680; died in Naples September 1, 1764. He was active chiefly in Rome.

168. The Vision of Aeneas in the Elysian Fields

who, led by his father Anchises and followed by the Sibyl and the seer Musaeus, gazes at the groves where the blissful reside. The goddess Roma in a chariot drawn by lions approaches him while a genius of light holds a flaming torch over her head. Among her followers can be recognized Numa Pompilius, the lawgiver, with Augustus and Marcellus on horseback: a prophecy of the future grandeur of Rome. Floating above Aeneas is his mother Venus with Cupid and Mercury, in a chariot drawn by doves. At the left is the poet Virgil with a lyre, surrounded by philosophers and astrologers, shepherds and maidens, who sing his bucolic poems.

canvas: 481/2 x 681/4 in.

LIT: W. E. Suida, In Art in America, vol. 32, 1944, p. 9, ff.

This is probably the painting mentioned by B. de Dominici, Vite de Pittori ecc. Napolitani III., 1742, p. 666: "Nell Inghilterra ha il Conca mandato molti quadri, così grandi, che piccoli, tra quali una, che avea l'avvenimento di Enea, condotto alli Campi Elisei, ed un altro quello di Publio Clodio discacciato dagli sagrificanti della Dea Bona meritarano infinite laudi".

ANDREA CASALI

called the Chevalier. He was both a painter and engraver, born about 1720 in Cività Vecchia. He is said to have been a pupil of S. Conca. In any case he visited England about 1741 and remained there until 1766, afterwards living for some years in Rome. He exhibited in London until 1783.

169. Saint John the Baptist Preaching canvas: 40% x 61% in.

GASPARE TRAVERSI

a Neapolitan painter, known to have been active in Naples in 1749, and in Rome, 1752-53. He died, according to Zani, in 1769.

170. The Detected Love Letter

A young girl sits crying between her scolding parents, while in the background a young man smiles, as if he knew the secret. canvas: 35 x 43 in.

COLL: Achillito Chiesa, Milan; sold at the American Art Association, April, 1930.

EXH: Palazzo Pitti, Florence, Mostra della Pittura Italiana del Sei- e Settecento, 1922, No. 130 (attributed to Giuseppe Bonito).

LIT: R. Longhi, Vita Artistica II., 1928, p. 158, Repr. fig. 21;—, In Thieme-Becker, Künstlerlexikon XXXIII., 1939, p. 361.

GIOVANNI PAOLO PANNINI

born in Piacenza in 1691 or 1692; died in Rome, October 21, 1765. He was a renowned painter of Roman architecture and ruins, often with biblical or mythological scenes indicated by small figures.

171. Hermes Appears to Calypso

transmitting a command from Zeus to release Odysseus. The nymph is surrounded by her attendants. The scene is set in the open court of a magnificent palace. The literary source is Homer's Odyssey V. 145 ff.

signed: Io. Paol. Panini f.

Romae

canvas: 501/2 x 631/4 in.

COLL: Lord Bateman, Shobdon Court, Herefordshire.

EXH: The Royal Academy, London, 1881 (erroneously described as "The Temple of Circe").

GIOVANNI PAOLO PANNINI

172. Circe Entertains Odysseus at a Banquet

in her sumptuous palace. Above the traveler's head floats Hermes, who has given Odysseus a healing plant, Thermeias, to enable him to withstand Circe's magic. In the foreground are the companions of Odysseus, already turned into swine, while on the terraces the servants of Circe as well as lions, tigers, bears, dogs and other animals, former bewitched visitors, appear.

canvas: 501/2 x 63 in.

COLL: Lord Bateman, Shobdon Court, Herefordshire.

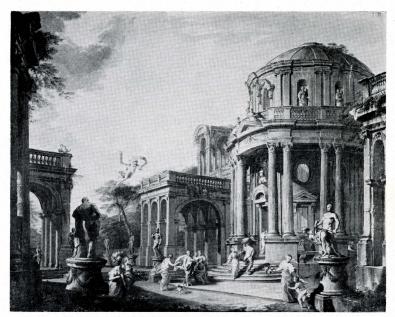
EXH: The Royal Academy, London, 1881.

GIOVANNI PAOLO PANNINI

173. The Architecture of a Palace

with staircases and terraces. Small figures appear to represent the return of a hero after a victory.

canvas: 25½ x 44½ in.



No. 171—Hermes Appears to Calypso Giovanni Pannini



No. 172—Circe Entertains Odysseus GIOVANNI PANNINI

FRANCESCO ZUCCARELLI

born in 1702, in Pitigliano, near Florence, where he died 1788. He worked in his native city and later on especially in Venice, Bergamo, Paris and London from 1751 until 1762 and from 1768 for several years.

174. An Idyllic Landscape with a River and in the foreground a young man with a spirited white horse, a young woman and a boy playing with a dog. At the left a maiden with her cattle may be seen.

canvas: 41 x 431/2 in.

GREGORIO LAZZARINI

born 1655 in Venice; died 1730 in Villa Bona (Polesine). He was the first master of G. B. Tiepolo.

175. Berenice, Wife of the Pharaoh Ptolomeus Energetes cutting off her hair, dedicated to Venus, for the safe return of her husband from the wars.

canvas: 48½ x 48½ in.

COLL: Rt. Hon. G. Cavendish Bentinck, c. 1880.

GIOVANNI ANTONIO PELLEGRINI

born in 1675 in Venice, where he died in 1742. A successful painter of religious subjects and decorations, his considerable facility brought him commissions in England, Düsseldorf, Paris and Vienna.

176. The Entombment of Christ

canvas: 38½ x 50½ in.

COLL: Lt. Col. H. B. L. Hughes, Kinmel Park, Wales; sold at Sotheby's, London, July 1929 (attributed to Sebastiano Ricci).



No. 175—Berenice Cutting off Her Hair Gregorio Lazzarini



No. 174—An Idyllic Landscape Francesco Zuccarelli

VENETIAN PAINTER of the XVIIITH CENTURY

177. Saint Michael

half-length figure, in full armor with a shield. A fragment of a larger painting.

canvas: 39½ x 29½ in.

COLL: The Metropolitan Museum of Art, New York; sold at the American Art Association, New York, February 1929, No. 90 (as "Portrait of a young Count Sforza", attributed to Paris Bordone).

VINCENZO DAMINI

born probably in Venice, and became a pupil of Pellegrini. He went to England ca. 1720, and stayed until 1730 in London, active as a portrait painter.

Damini's pupil was Giles Hussey (b. 1710), who accompanied his master to Italy in 1730. Damini disappeared with the amount calculated as sufficient for both master and pupil during their Italian sojourn, and went to Aquila, where many of his paintings are preserved in the churches—dated 1740, 1741.

cfr. Luigi Serra, Aquila Monumentale, 1912, p. 91-92.

178. Judith with the Head of Holofernes

as an old servant waits to receive the severed head in a napkin.

canvas: 58½ x 43 in.

Extensive over-painting, recently removed, had transformed the Judith into an allegorical figure of Music, title by which the picture was heretofore known. The attribution to Damini was suggested by H. Voss.

MARCO RICCI

a landscape painter, baptized in Belluno, June 5, 1676; died in Venice, January 21, 1729.

179. A Landscape with the Archangel Raphael and the Young Tobias

holding the fish in his hand.

canvas: $30 \times 37\frac{1}{4}$ in. A pendant to No. 180.



No. 176—The Entombment of Christ GIOVANNI PELLEGRINI



No. 178—Judith with the Head of Holofernes Vincenzo Damini

MARCO RICCI

180. A Landscape with Boaz Speaking to Ruth and some reapers gathering the harvest. (Ruth II 8, ff.).

canvas: 30¹/₄ x 37¹/₄ in. A pendant to No. 179.

Studio of ALESSANDRO MAGNASCO born about 1677 in Genoa, where he died March 12, 1749.

181. A Romantic Landscape with a river and small figures in the foreground.

canvas: 293/4 x 45 in.

NORTH ITALIAN PAINTER of the XVIIITH CENTURY

182. A Monkey Travesty

in which the different professions of mankind are represented by simians. One is a dentist extracting teeth, another is a barber, a third brings poultry to the market, and a fourth is a high dignitary, listening to the plea of a devoted subject.

canvas: 19 x 25 in.

Sold at Christie's, London, June 1, 1928, No. 99 (as by Alessandro Magnasco).

This picture was formerly attributed to A. Magnasco. Certainly it shows the influence of this master, but there is no record that Magnasco ever painted a comparable subject. On the other hand we know drawings of monkeys by Antonio Diziani of Belluno (c. 1720-1774). Diziani's father, Gaspare Diziani (1689-1767), is presumed to be the author of a grotesque "Atelierscene" in the Dresden Gallery, which recalls in artistic character our monkey picture.



No. 179—A Landscape with Tobias and the Angel
MARCO RICCI



No. 180—A Landscape with Ruth and Boaz MARCO RICCI

GIOVANNI BATTISTA PIAZZETTA

a Venetian painter of great distinction, born 1682 in Pietrarossa, (near Treviso); died in Venice, 1754. Nurtured by the late Bolognese tradition enlivened by G. M. Crespi, he was one of the masters of G. B. Tiepolo.

183. The Head of a Girl

beside a spindle with flax on the distaff.

canvas: 183/4 x 143/4 in.

COLL: Elia Volpi; sold at the American Art Association, New York, 1917.

GIOVANNI BATTISTA TIEPOLO

baptized in Venice, April 16, 1696; died in Madrid, March 27, 1770. A versatile genius, one of the greatest and most prolific decorators of all time, Tiepolo was active throughout Venice and the Veneto, as well as in Germany and Spain. In Tiepolo's art the sumptuous magnificence of the Venetian High Renaissance is born again for the XVIIIth century.

184. Aurora Breaks into the Night with Her Flaming Torch

as bats take flight at her approach. A ceiling decoration.

fresco (transferred to canvas): 114½ x 54 in.

The coloristic effect is partially determined by additions made in the XIXth century. This example is but a second *strappo* of a fresco painting.

Pupil of GIOVANNI BATTISTA TIEPOLO

185. A Sketch for a Ceiling Painting

representing a young lady and a cavalier seated within a perspective of foreshortened architecture.

canvas: 20 % x 10 3/8 in.

This composition was painted by a pupil of Tiepolo, inspired by the so-called *Bridal Pair of the Cornaro Family*, a ceiling-piece formerly in the Palazzo Correr—Mocenigo at S. Polo, Venice, and now in Count Contini Bonacossi's Palace in Florence.



No. 181—A Romantic Landscape Studio of Alessandro Magnasco



No. 182—A Monkey Travesty
NORTH ITALIAN PAINTER of the XVIIIth Century



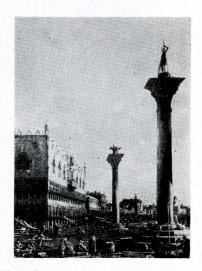
No. 184—Aurora Giovanni Battista Tiepolo



No. 183—Head of a Girl GIOVANNI PIAZZETTA



No. 186—Venice—The Piazza



zza No. 187—Venice—The Piazzetta IL CANALETTO

ANTONIO CANAL called IL CANALETTO

Venetian Veduta painter, born October 18, 1697, in Venice; died April 20, 1768.

186. Venice—A Corner of the Piazza San Marco with the Torre dell'Orologio, the Procurazie and the facade of the Church of S. Geremia by Sansovino (destroyed by Napoleon).

canvas: 14½ x 11 in.

A pendant to No. 187.

ANTONIO CANAL called IL CANALETTO

187. Venice—A View from the Piazzetta with the two columns, looking towards the Riva Degli Schiavoni. canvas: 14½ x 11 in.

A pendant to No. 186.

VENETIAN PAINTER of the XVIIITH CENTURY

188. Venice—The Riva degli Schiavoni
with a corner of the Palazzo Ducale and the Carceri (Prison).
canvas: 22½ x 36½ in.

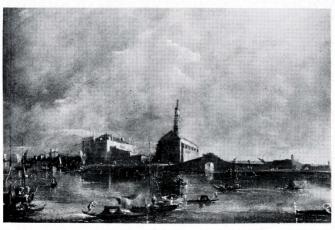
This picture is close to the manner of Michele Marieschi (1696-1743). There was a similar *veduta* with different figures in the Arens Collection, Vienna.



No. 190—The Holy Eucharist
Francesco Guardi



No. 189—Hope



No. 191—Venice—The Church of S. Nicolo del Lido Francesco Guardi

FRANCESCO GUARDI

one of the leading Venetian painters of the Settecento, baptized October 5, 1712, in Venice, where he died, January 1, 1793.

189. Speranza (Hope)

a young woman with flowers and holding an anchor stands on the seashore. A *putto* is at her feet and in the distance a sailboat glides in the sea.

signed and dated (on the column): F. Guardif.

L'anno 1747

cradled panel: 63½ x 30¾ in.

COLLS: Eugene Glaenzer, New York; sold at the Anderson Galleries, New York, April 1926, No. 79; Huntington, New York.

EXH: Alte Pinakothek, Munich, 1928; New York World's Fair, Masterpieces of Art, 1940.

LIT: D. v. Hadeln, In The Burlington Magazine L., 1927, p. 254, fol.; G. Fiocco, La Pittura Veneziana del Sei- e Settecento, 1929, Repr. pl. 83.

This picture is of the greatest importance as it is the only signed and dated figure painting by Francesco Guardi. Hadeln mentions the date as being illegible; but the third figure "4" is clear, the fourth as "7" almost certain. Nos. 189 and 190 originally formed the shutters of the organ of the Church of S. Raffaele in Venice, where the decoration of the cantoria by Guardi is still preserved.

FRANCESCO GUARDI

190. Eucaristia (The Holy Eucharist)

an allegorical figure of a young woman dressed in orange and holding a basket filled with ears of wheat. At her feet there is a *putto* and in the background two men and a boat.

cradled panel: 621/2 x 301/2 in.

COLLS: Eugene Glaenzer, New York; sold at the Anderson Galleries, New York, April 1926, No. 78; Huntington, New York.

EXH: Alte Pinakothek, Munich, 1928; New York World's Fair, Masterpieces of Art. 1940.

A pendant to No. 189. See note above.

FRANCESCO GUARDI

191. Venice—The Church of S. Nicolo del Lido canvas: 15¾ x 235% in.

Perhaps NICOLO GUARDI

born December 9, 1715; died May 25, 1785. He was the younger brother of Francesco Guardi.

192. Venice—The Piazzetta looking towards S. Giorgio Maggiore.

canvas: 181/2 x 291/4 in.

The model for this composition is an etching by Antonio Canal (Il Canaletto). There are similar pictures with slightly different groups of figures in the Academy, Vienna and in the Museum of Treviso. The latter, G. Fiocco suggests, could be by Nicolo Guardi. See: G. Fiocco, Francesco Guardi, 1923, pl. 113; R. Eigenberger, Die Gemälde der Akademie der Bildenden Künste in Wien, 1927, No. 455, pl. 26.

Perhaps NICOLO GUARDI

193. Venice—The Piazzetta with the facade of the Doges' Palace.

canvas: 183/4 x 29 in.

The model for this composition is an etching by Antonio Canal (Il Canaletto), "La Pera del Bando" (LeBlanc, Manuel I., 14). The small figures are slightly different. A variation on this composition is in the Academy, Vienna. See: R. Eigenberger, Die Gemäldegalerie der Akademie der Bildenden Künste in Wien, 1927, No. 503, pl. 29.

VENETIAN PAINTER of the XVIIITH CENTURY

194. Portrait of a Venetian Nobleman

in a black coat trimmed with lace.

oval canvas: 35 x 28 in.

GIOVANNI MICHELE GRANIERI

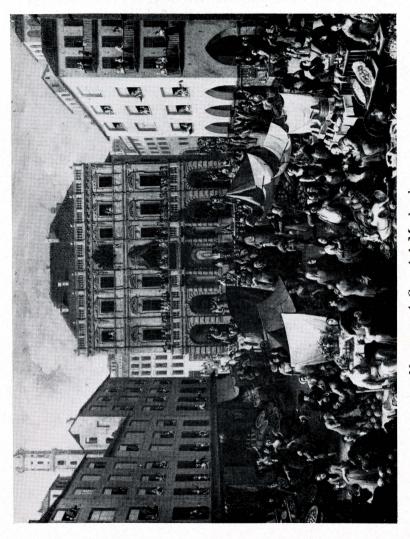
a painter of popular scenes in Piedmont, whose first names are probable but not authenticated. His works dated 1742 and 1754 are known. He died, according to Lanzi, shortly before 1789.

195. A Crowded Marketplace

with all kinds of foodstuffs displayed. In the foreground a horse, laden with pots and utensils, has fallen. In the background is the City Hall, on the balcony of which an orphan pulls the winning ticket of a lottery out of a box. Some of the people hold lottery tickets in their hands. The coat-of-arms on the City Hall and various inscriptions are not clear enough to permit of a definite interpretation. Only the date 1756 seems to be decipherable.

canvas: 60½ x 81½ in.

In a sale (about 1785) there appeared: "Una piazza erbe con l'estrazione dell lotto" di Giovanni Granieri. See: G. Delogu, Pittori minori Liguri, Lombardi e Piemontesi del Seicento e del Settecento, 1932; M. Bernardi, In Torino, August, 1937.



THE SCHOOLS OF THE NETHERLANDS

1. Early Flemish Painting

Coeval Copy after THE MASTER OF FLEMALLE (according to Hulin de Loo: Robert Campin, 1375-1444. Other scholars believe that the works of this anonymous master are the early oeuvre of Rogier van der Weyden.)

196. The Madonna with the Child

standing in the choir of a church between two angels playing on musical instruments. ("The Madonna in the Apse").

panel: 18 x 133/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 822.

This is one of the best copies of a lost work by the "Master of Flemalle", very similar to one reproduced in M. Friedländer, Die Altniederländische Malerei II., 1924, p. 114, ff., Repr. pl. 74 a. and another in the National Gallery, London. A third similar picture is in the Minneapolis Art Museum, see: M. Friedländer, In The Art Quarterly, winter 1938. In a later version, as for instance the painting in the Epstein Collection, Chicago, the composition is transformed in the style of a new generation.

AELBRECHT BOUTS

second son of Dierick Bouts, married in 1480; died March 1548.

197. David with the Head of Goliath

held in his left hand and an enormous sword over his shoulder, as he marches back from the scene of the conflict.

octagonal panel: 18 in. in diam.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 820.



No. 196—The Madonna with the Child After the Master of Flemalle



No. 199—The Descent from the Cross Adriaen Isenbrant

FLEMISH PAINTER of the XVTH CENTURY

198. The Martyrdom of a Saint

in the square of a town. A young man has been placed on a rack over a fire while two archers aim their arrows at him. The Governor and some spectators watch the scene.

panel: 26 x 201/2 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 801, Repr. pl. LXXX.

This work is somewhat over-painted in parts. For the composition compare with the works of the "Master of Solomon's Idolatry".

ADRIAEN ISENBRANT

a Flemish painter and the most distinguished follower of Gerard David. He died in July, 1551, in Bruges. The connection of the name of Adriaen Isenbrant with a well-known group of works, none of them signed, is only a highly probable hypothesis.

199. The Descent from the Cross

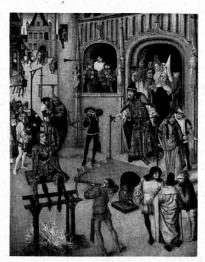
as Joseph of Arimathea and Nicodemus, assisted by a woman, lower the lifeless body of the Redeemer. His mother, supported by St. John, covers His hands with kisses. Mary Magdalen, holding the nails in her hands, stands mourning while dark clouds over the city of Jerusalem indicate that it is night.

panel: 611/8 x 455/8 in.

LIT: M. Friedländer, Die Altniederländische Malerei XI., 1934, p. 134, Repr. pl. 66;—, In Thieme-Becker, Künstlerlexikon XIX., 1926, p. 246 (as Isenbrant).

The model for this composition is Gerard David's picture in the Frick Collection, New York. See: M. Friedländer, Die Altniederländische Malerei VI., 1928, p. 150, Repr. pl. 89.

The blocks of rocks introduced, in the Sarasota picture, into the otherwise similar landscape are especially characteristic of the master. Replicas are to be found in the Hoschek Collection, Prague, in the Meeus Collection, Brussels, and in the Cathedral of Saragossa. A fragment in the Uffizi, Florence, is by G. David himself, according to Friedländer.



No. 198—The Martyrdom of a Saint Flemish Painter of the XVth Century



No. 200—The Madonna with the Cherries

QUENTIN MASSYS

QUENTIN MASSYS

born 1465-66 in Louvain; died 1530 in Antwerp. He was one of the most important Flemish painters of his epoch.

200. The Madonna with the Cherries

wearing a red cloak over a white robe and holding two red cherries. Her Child embraces her. She is seated on a throne of brown marble, richly ornamented. At the left is a view of a river-valley.

panel: 291/2 x 243/4 in.

There exist two versions of this composition, one in the Rijksmuseum, Amsterdam, another formerly in the van der Geest Collection, Antwerp (reproduced by W. v. d. Haecht in *The Gallery of Pictures in Lord Huntingsfield's Collection in Birmingham*, Arundel Club, 1907, No. 20). The Sarasota version is identical with the latter. In some parts its quality is very fine, while other parts are rather hard and dry in design and color. As a whole this picture may be a studio work, painted under the master's supervision and probably with his participation. See: M. Friedländer, *Die Altniederländische Malerei* VII., 1929.

The composition is based on a motive of Leonardo da Vinci, here treated by Quentin Massys in a free and spirited manner.



No. 202—The Massacre of the Innocents
Flemish Painter of the Beginning of the XVIth Century



No. 203—*Triptych* Antwerp Mannerist c. 1525

FLEMISH PAINTER of the XVITH CENTURY

Circle of JOOS van CLEVE, the ELDER

Joos van Cleve, member of the Painters Guild in Antwerp, 1511, died before April 13, 1541. His will was made November 10, 1540. He was formerly called the "Master of the Death of Marv".

The Adoration of the Child 201.

by Ioseph, the shepherds and an angel, as Mary raises the veil from the Infant Christ.

panel: 423/4 x 321/2 in.

COLLS: John Webb, Esq.; Mrs. White (about 1830); Captain Arthur Finch Dawson; sold at Christie's, London, December 14, 1928 (attributed to Lambert Lombard).

EXH: Burlington House, London, 1882.

This composition is inspired by Raphael's Vierge au Diademe in the Louvre, Paris, and occurs in several similar examples, the best known of which is in the Dresden Gallery. The latter, formerly considered to be by Barent van Orley, has been attributed to the workshop of Joos van Cleve (of the fourth decade of the XVIth century) by M. Friedländer and L. v. Baldass. A similar picture is in the Copenhagen Galley. See: L. v. Baldass, Joos van Cleve, der Meister des Todes Maria, Vienna, 1925, p. 33, No. 97, Repr. pl. 74.

Probably the painter of the Sarasota panel is Joos van Cleve's son, Cornelius van Cleve (born 1520, died insane shortly after 1554). M. Friedländer (Die Altniederländische Malerei XIV., p. 115) ascribes to Cornelius the aforementioned Dresden painting, as well as a similar picture in Buckingham Palace.

FLEMISH PAINTER of the BEGINNING of the XVITH CENTURY

The Massacre of the Innocents 202.

In the background Herod, before his palace, looks on at the slaughter he has instigated.

cradled oak panel: 33 x 30 in.

This picture has a remarkable quality. It belongs to the group of socalled Antwerp "Mannerists", such as Jan de Beer and the "Master of the Groote-Adoration" or the "Master of St. John's Martyrdom". See: M. Friedländer, Die Altniederländische Malerei XI., 1933.



No. 204—Portrait of a Lady
JAN MOSTAERT



No. 201—The Adoration of the Child Flemish Painter of the XVIth Century

ANTWERP MANNERIST c. 1525

203. The Adoration of the Magi

a triptych depicting on the left wing Christ Taken Prisoner in the Garden of Gethsemane, on the right wing Veronica Offering Her Handkerchief to Jesus on the Road to Calvary and on the outside wings (in grisaille) Mary Annunciate and the Archangel Gabriel.

panels: $36 \times 22\frac{3}{4}$ (center) $36 \times 9\frac{1}{2}$ (each wing)

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, p. 193, No. 823.

JAN MOSTAERT

born in Haarlem about 1475 and painter at the court of the Governor Archduchess Margaret in Brussels about 1503-1521. He died in 1555 or 1556. It is highly probable that a group of paintings, to which this work belongs, are by his hand.

204. Portrait of a Lady with a Standard

wearing a black widow's cape. In the landscape are seen different emblems, a die and a red flower of the same species as that held in the left hand. On either side of the head is a partly defaced inscription of which only the letters MORS (death) are decipherable.

canvas: 181/2 x 137/8 in.

MARCELLUS COFFERMANS

a painter in Antwerp who was a member of the Lukasguild in 1549 and 1554. His dated pictures are found from 1561 to 1570.

205. The Mourning over the Body of Christ

as Mary holds the lifeless body of the Redeemer in her arms. She is surrounded by the Magdalen, St. John, and four other mourners. The hill of Golgotha appears in the background.

diagonally grained cradled oak panel: $14\frac{1}{2} \times 10\frac{1}{2}$ in. Sold at the *Anderson Galleries*, New York, April 1929, No. 227 (attributed to Cornelius Engelbrechtsen).

FRANS POURBUS the ELDER

born in Bruges in 1545; died in Antwerp in 1581. He was a pupil of Frans Floris and highly praised by Van Mander, especially as a portrait painter.

206. Portrait of a Bearded Gentleman oak panel: 16 x 121/4 in.

Workshop of FRANS FLORIS de VRIENDT

born in 1516 in Antwerp, where he died October 1, 1570. He exerted, as a painter, the greatest influence in Antwerp.

207. The Adoration of the Shepherds

panel: $47\frac{1}{2} \times 73$ in.

The execution of this picture belongs only to Floris' workshop.

FLEMISH PAINTER about 1580

208. The Last Judgment

with Christ enthroned between Mary and St. John the Baptist and surrounded by the Apostles and other Saints. In the middle plane angels with trumpets call the dead while the damned are conducted to Hell by demons, the blessed to Heaven by angels.

cradled panel: 383/8 x 64 in.

FLEMISH PAINTER about 1600

209. The Golden Age

as groups of small figures enjoy their existence in an idyllic landscape.

panel: 23½ x 30 in.

The literary source of this picture is Ovid's description of the Golden Age (Metamorphoses II).

FLEMISH PAINTER of the LATE XVITH CENTURY

210. A Deer Hunt

as two mounted hunters with spears stalk their prey in a valley with trees on both sides.

panel: 31 x 301/2.

2. Flemish Painting of the XVIIth Century

PETER PAUL RUBENS

born June 28, 1577, in Siegen; died May 30, 1640, in Antwerp. He was at first active in Italy (Mantua, Rome and Genoa) later in Antwerp and Brussels where he became court painter to the Governors, the Archduke Albert and the Infanta Isabella Clara Eugenia. He was highly esteemed also at the courts of Charles I of England, Queen Marie de Médecis of France and Philip IV of Spain. In his day he was the most admired and successful painter in all Europe and today is certainly considered one of the greatest of all times. In his art the northern Baroque style comes to its most magnificent fruition.

THE TRIUMPH OF THE HOLY SACRAMENT

This famous series of *The Eucharist*, also called *Apoteosis Eucaristica*, was commissioned from Rubens about 1625 by the Infanta Isabella Clara Eugenia, Governess of the Netherlands and widow of Archduke Albert (who died in 1622). The tapestries were completed in 1628 and presented to the "Monasterio de las Señoras Religiosas Descalzas Reales" in Madrid, where they are still preserved and exhibited every Good Friday and Octava of Corpus Domini.

Elias Tormo, La Apoteosis Eucaristica de Rubens, (Archivo Español de Arte 1942, No. 49, 51, 54) has thoroughly compiled the historic material and published for the first time the complete series of the twenty tapestries preserved in Madrid.

The compositions are as follows:

1. Amor Divinus

The Eucharistic triumphal chariot of Divine Love. (Smaller painting by Rubens in the Prado, Madrid. Engraved by Conrado Lauwers).

2. FIDES CATHOLICA

The Triumph of the Catholic Church over Science, Philosophy and Poetry. (A large painting, cartoon for the tapestry, in the

Louvre, Paris. A tapestry by Jan Frans van den Hecke in Sarasota, Florida. Engraved by Nicolas Lauwers).

3. ECCLESIAE TRIUMPHUS

The Triumph of the Catholic Church over Ignorance and Blindness, Discord and Hate. (A tapestry by Jan Frans van den Hecke in Sarasota, Florida. Engraved by Schelte Bolswert).

- 4. The Triumph of the Eucharist over the Sacrifice of Idolatry
 (A smaller painting in the Prado, Madrid. Engraved by Schelte Bolswert).
- The Sacrifice of the Old Testament Prediction of the Eucharist
 (A smaller painting in Althorp [Collection of the Earl of Spencer].
 Engraved by Conrad Lauwers).
- The Meeting of Abraham and Melchizedek
 (A smaller painting in the Prado, Madrid. The cartoon painting in Sarasota, Florida. Engraved by Jacques Neefs).
- 7. The Triumph of the Eucharistic Truth over Heresy
 (A smaller painting in the Prado, Madrid. Engraved by order of Adriaen Lommelin).
- 8. The Israelites Gathering Manna in the Desert
 (The cartoon painting in Sarasota, Florida. Tapestry by van den
 Hecke, formerly the property of the Duke of Alba).
- 9. The Prophet Elijah in the Desert refreshed by bread and wine. (Cartoon painting in the Louvre, Paris. Engraved by Conrad Lauwers).
- 10. The Four Evangelists

witnesses of the Eucharistic Institution. (Two smaller paintings in the Prado, Madrid. The cartoon painting in Sarasota, Florida. Engraved by Schelte Bolswert. Tapestry by van den Hecke, formerly the property of the Duke of Alba).

11. The Defenders of the Dogma of the Eucharist

the fathers of the Church, Sts. Augustine, Ambrose, Gregory and Jerome, with Clara, Thomas Aquinas and Norbert. (A smaller painting in the Prado. The cartoon painting in Sarasota, Florida. Engraved by Schelte Bolswert).

Eight additional tapestries, with one that is missing, originally formed a *cortina* or curtain covering the *retablo mayor* or high altar of the Church of the Descalzas Reales during Passion Week.

The first tapestry in the complete series at Madrid, The Triumph of the Holy Sacrament over Paganism, is signed: J. Raes F. This indicates that it was manufactured by the weaver Jan Raes, mentioned in documents from 1610 until 1631 in Lille, Antwerp and Brussels. His co-workers were

the tapestry weavers Jacques Geubels, Jacques Fobert and Jean Vervoert. Later examples of this series were woven by Jan Frans van den Hecke (privileged in 1662). Two tapestries with the latter's signature are in the Sarasota museum.

After the death of the Infanta the cartoons remained in Brussels. In 1648 King Philip IV ordered them sent to Madrid, but it appears that only a part of them reached Spain. They were then given to the convent of the Barefooted Carmelites in Loesches near Madrid. Ponz (Voyage d'Espagne 1770) saw six of these paintings there, among them the four now in Sarasota. The French removed them in 1808. Two are now in the Louvre, Paris. Four were bought by M. Bourke, Danish Minister to Madrid, and were sold by him to the First Marquess of Westminster in 1818. From the Duke of Westminster's collection these four pictures came to Sarasota.

The Triumph of the Eucharist is the most powerful allegorical series ever created by Rubens. It is an allegorical poem, universal in its conception, a monumental confession of faith. It is the most impressive representation of the Catholic Dogma and, at the same time, the last important pictorial concept following the poetic vision of Petrarch's Triumphs.

PETER PAUL RUBENS

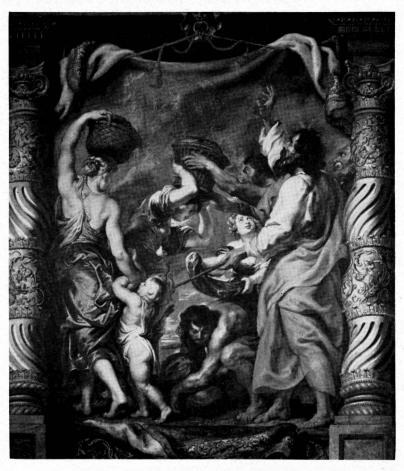
The Israelites Gathering Manna in the Desert 211.

as Moses stands at the right, a rod in one hand, the other raised as though calling the manna from heaven. In the center a young man stoops to gather the precious food from the ground, while at the left two young women, one leading a child, carry baskets on their heads filled with the miraculous sustinence.

canvas: 163 x 192 in.

LIT: J. Smith, Catalogue Raisonné II., Rubens, 1830, p. 140, No. 500; M. Rooses, L'Oeuvre de P. P. Rubens I., Antwerp, 1886, No. 47. W. R. Valentiner, Rubens' Paintings in America, The Art Quarterly, IX, Spring, 1946, No. 94; Jan-Albert Goris and Julius S. Held, Rubens in America, New York, 1947, No. A 39.

> The masterly composition was executed chiefly by assistants, but not without Rubens' participation. For instance there is some excellent brushwork to be seen in the painting of the child. As a whole the coloring, in which brick red and vellow predominate, is a little unusual.



No. 211—The Israelites Gathering Manna in the Desert
Peter Paul Rubens

212. Abraham Receiving Bread and Wine from Melchizedek

having gone in pursuit of King Chedorlaomor of Elam to deliver his nephew Lot and returned victorious from the battle at Den. Clad in his armor, accompanied by his soldiers and his horse, he is met by Melchizedek, described in Genesis 14:18 as "King of Salem and Priest of the Most High God", who offers the patriarch bread and wine and blesses him. Abraham, arising from this benediction, now offers the high priest gifts from his spoils of battle.

canvas: 168 x 228 in.

LIT: J. Smith, Catalogue Raisonné II., Rubens, 1830, p. 141, No. 504; M. Rooses, L'Oeuvre de P. P. Rubens I., Antwerp, 1886, No. 46;—, In L'Art I., 1882; R. Oldenbourg, In Klassiker der Kunst, Rubens, 1921, Repr. p. 295. W. R. Valentiner, op.cit., No. 95, Julius S. Held, op.cit., A 36.

ENGR: J. Witdoeck; J. Neeffs.

The execution of this magnificent composition is of fine quality. The participation of the master is visible, especially in the head of Melchizedek, the warrior eating his bread behind Abraham and in the decorative passages along the lower border.

A smaller picture by Rubens, the model for this cartoon, is in the Prado, Madrid. A second example was formerly in Lord Northbrook's collection, London.



No. 212—Abraham Receiving Bread and Wine from Melchizedek Peter Paul Rubens

213. The Four Evangelists

St. Luke with a bull, St. Mark with the lion, St. Matthew guided by his angel, and St. John holding a chalice, with his eagle, are walking towards the left. Two putti hold garlands over their heads.

canvas: 168 x 174 in.

LIT: J. Smith, Catalogue Raisonné II, Rubens, 1830, p. 140, No. 502; M. Rooses, L'Oeuvre de P. P. Rubens I, Antwerp, 1886, No. 50. W. R. Valentiner, op.cit., No. 96; Julius S. Held, op.cit., A 74.

ENGR: R. Eynhoudts; S. Bolswert.

The finest brushwork is to be observed in the painting of the angel, the putto on the right, and St. John and the fruit still-life in the lower right hand corner. Other parts are executed more summarily, yet the whole was certainly corrected by the master himself.

A smaller version of this composition (panel: 86 x 91 cm.) is in the Prado, Madrid.

PETER PAUL RUBENS

214. The Fathers of the Church

and other Saints, defenders of the Dogma of the Holy Sacrament (Eucharist). In solemn procession towards the left move Sts. Augustine, Ambrose, Gregory, Clara, Thomas Aquinas, Norbert and Jerome. Two putti hold garlands over their heads while at the bottom of the composition different writing materials and books appear. The features of St. Clara, holding the monstrance, are those of the Infanta Isabella Clara Eugenia.

canvas: 168 x 174 in.

LIT: J. Smith, Catalogue Raisonné II., Rubens, 1830, p. 140, No. 501; M. Rooses, L'Oeuvre de P. P. Rubens I., Antwerp, 1886, No. 51. W. R. Valentiner, op.cit., No. 97, Julius S. Held, op.cit., A 75.

The best brushwork is to be seen in the putto at the upper right, the heads of St. Clara and St. Gregory, and in the still-life at the bottom. As a whole the composition was certainly gone over by the master himself. A smaller version (panel: 86 x 91 cm.) is in the Prado, Madrid.



213—The Four Evangelists
PETER PAUL RUBENS



No. 214—The Fathers of the Church PETER PAUL RUBENS



No. 215—Fides Catholica
Peter Paul Rubens and Jan van den Hecke

PETER PAUL RUBENS and JAN FRANS van den HECKE

(Weaver in Brussels, privileged in 1662)

BRUSSELS TAPESTRY

215. Fides Catholica

the triumph of the Eucharist over Science, Philosophy and Nature. On a chariot drawn by two angels are two figures with a globe between them, symbolizing the universe. The allegorical figure of Faith raises the chalice, her head turned toward a group of persons, inviting them to follow: an astronomer with an armillary sphere, a philosopher with the features of Socrates, the personification of Nature with multiple breasts, a poet crowned with laurel, and a Negro symbolizing the exotic continents.

inscribed (within a cartouche): FIDES CATHOLICA signed: P. P. RVBBENS PINXIT JOANNES FRANCISCVS VAN DEN HECKE FECIT BB

tapestry: 168 x 240 in.

COLLS: Voyson, Abbéville; Michel Ferrié, Marseilles, 1877; sold at the Galerie Georges Petit, Paris, May 1902.

LIT: H. Goebel, Wandteppiche I., 1923, p. 358.

The model for this composition is a large painting by Rubens in the Louvre, Paris. A smaller painting of the same subject by the master is to be found in the Prado, Madrid.



No. 216—The Triumph of the Eucharist PETER PAUL RUBENS and JAN VAN DEN HECKE

PETER PAUL RUBENS and JAN FRANS van den HECKE

BRUSSELS TAPESTRY

216. The Triumph of the Eucharist over Ignorance and Blindness

with the allegorical figure of Ecclesia (The Church) carrying a monstrance and enthroned in a chariot drawn by four white horses. An angel holds a Papal Tiara over her head while another, mounted on one of the horses, bears other papal emblems, among them the Keys. Three figures, symbolic of the three Cardinal Virtues (Faith, Hope and Charity), lead the horses. Two male figures, Blindness and Ignorance, are chained to the chariot while three other allegorical figures, Falsehood, Discord and Envy, have been crushed beneath the wheels. Peace and Victory accompany the vehicle, both floating above.

inscribed (within a cartouche): E C C L E S I A E T R I - V M P H V S

signed: P. P. RVBBENS PINXIT JOANNES FRANCISCVS VAN DEN HECKE FECIT B B

tapestry: 168 x 288 in.

COLLS: Voyson, Abbéville; Michel Ferrié, Marseilles, 1877; sold at the Galerie Georges Petit, Paris, May 1902.

LIT: H. Goebel, Wandteppiche I., 1923, p. 358.

The original sketch by Rubens for this composition is in the Prado, Madrid; a studio replica in the Cleveland Museum of Art (panel: 28½ x 41½ in.). Instead of the columns to be seen in Rubens' sketch, the weaver has substituted the garlands and the *putti* to frame the composition on either side.



No. 217—Portrait of the Infanta Isabella Clara Eugenia Spanish Painter of the Late XVIth Century

SPANISH PAINTER of the LATE XVITH CENTURY (Partly retouched by an assistant of P. P. RUBENS)

Governess of the Netherlands, at approximately the age of thirty years, in a black dress richly embroidered in gold and silver. On her breast is an enamelled plaque of the XVth century with a Madonna standing, encircled by rays. The sitter was the favorite daughter of Philip II of Spain. She was born August 12, 1566, and married after her father's death in 1599 to the Archduke Albert. She became Governess of the Netherlands, ruling until 1621, and died in Brussels, December 1, 1633.

canvas: 66 x 50 in.

- COLL: Sir George Holford, Dorchester House, London (purchased from Wilson, 1858); sold at *Christie's*, London, May 1928, No. 31.
- EXH: The New Gallery, London, Spanish Art, 1895-6, No. 165 (as by Coello); The Grafton Gallery, London, Spanish Old Masters, 1913-4, No. 103 (as by Coello).
- LIT: R. Benson, The Holford Collection, Dorchester House II., London, 1927, p. 14, No. 114, Repr. Pl. CII; L. Burchard, In Thieme-Becker, Künstlerlexikon XXVII., 1933, p. 318 (mentions this picture as erroneously attributed to Frans Pourbus).

In the execution of this picture two different hands, even two different schools, can be clearly recognized. The dress, in its fashion as well as in its brushwork, shows close stylistic connection with a group of portraits, most of them representing the Infanta Isabella Clara Eugenia:

- 1. Portrait of the Infanta, at the age of about sixteen, accompanied by a dwarf, Magdalena Ruiz (attributed by some critics, Madrazo and Mayer, to Teodoro Felipe de Liano, died 1625, and by Sanchez Canton to an anonymous pupil of Sanchez Coello), in the Prado, Madrid.
- 2. Portrait of the Infanta, in the Royal Palace, Madrid.
- 3. Portrait of the Infanta, formerly in the Collection of Emil Hirsch; sold at the Parke-Bernet Galleries, New York, March 1943.
- 4. Portrait of a Lady, at a dealer's in New York, 1945.

All these pictures show a similar treatment of the costume, the painting of which appears to be more the work of an embroiderer than of a painter. The face and the hands of the Sarasota *Infanta*, as well as the chair and the curtain, are so different in brushwork that they must be attributed not only to another painter but to a different school. Evidence suggests the following reconstruction of the origin of the painting above: The Infanta had brought with her a portrait painted in Spain and asked Rubens to retouch the face and to change the accessories. Evidently this task had been fulfilled by some of Rubens' assistants.



No. 218a.—Detail



No. 218—The Departure of Lot and his Family from Sodom Peter Paul Rubens

218. The Departure of Lot and his Family from Sodom Lot, his wife and two daughters are guided by two angels.

canvas: 85½ x 96 in.

- COLLS: The painter, Jacques de Wit (bought from him by the City of Antwerp for 2,000 florins); presented by the City of Antwerp to John, First Duke of Marlborough, in 1706; Blenheim Palace (until 1886); Charles Butler, London (until 1911); James Ross, Montreal, Canada; sold at Christie's, London, July 1927, No. 23.
- EXH: Burlington House, London, 1885, No. 148.
- LIT: J. Smith, Catalogue Raisonné II., 1830, No. 826; Waagen, Art Treasures in Great Britain III., 1854, No. 124; M. Rooses, L'Oeuvre de P. P. Rubens I., 1886, p. 122, No. 102, Repr. pl. 28; R. Oldenbourg, In Klassiker der Kunst, Rubens, 4th ed., 1921, Repr. p. 105; W. R. Valentiner, op.cit., No. 57; Julius S. Held, op.cit., No. 36.

This picture is principally painted by the master's own hand about 1615-16 (some critics have thought with the participation of Van Dyck). Two replicas of the composition are known, one in the Del Monte collection, Brussels (canvas: 177 x 232 in.), the other on the market in London in 1931 (canvas: 169.5 x 198.5 cm.).



No. 219—Pausias and Glycera
PETER PAUL RUBENS and JAN BRUEGHEL the ELDER

PETER PAUL RUBENS and JAN BRUEGHEL the ELDER

who was born in Brussels in 1568; died January 12, 1625, in Antwerp. He was the second son of Pieter Brueghel the Elder.

219. Pausias and Glycera

Pausias, a painter of Sikon, Greece, in the 4th century B. C. loved Glycera who was particularly gifted in the making of garlands of flowers. The artist painted his beloved seated with her garlands, a picture which became one of the most famous of his works. This tale of Pliny (Lib. XXXV. cap. XL) was the literary source of this magnificent picture by Rubens, as well as, later, of one of the most beautiful poems by Goethe. In the present picture—a great masterpiece in an excellent state of preservation—Pausias is seated beside Glycera showing the portrait he has made of her. The flowers, which have particular significance in this composition, were painted by Ian Brueghel the Elder, and are among the most exquisite that he ever painted. The present work is the earliest example of Rubens' co-operation with Ian Brueghel. The composition is obviously related to the Portrait of the Artist and His First Wife in the Munich Pinakothek, painted about 1609-1610. It was executed a few years later, about 1613, and is more developed in form and in color.

canvas: 80 x 761/2 in.

- COLLS: Sir Gregory Page Turner, Bart.; Welbore Ellis Agar, Esq., (1807); acquired by the Second Earl of Grosvenor (later First Marquess of Westminster); the Duke of Westminster.
- EXH: The British Institution, London, 1865; Burlington House, London, 1871; San Francisco, Golden Gate International Exposition, 1940.
- LIT: J. Smith, Catalogue Raisonné II., 1830, No. 777; J. D. Passavant, Kunstreise durch England und Belgien, 1833, p. 65 (called "Rubens and his First Wife");—, Tour of a German Artist in England, London, p. 150; Waagen, Art Treasures in Great Britain II., 1854, p. 164; In L'Art, Paris, 1882, p. 178; M. Rooses, (Keeper of the Plantin-Moretus Museum, Antwerp), Rubens (translated by Childs) I., London, 1904, p. 51, Repr.; L. Douglas, In Les Arts, January 1905, p. 2; R. Oldenbourg, In Klassiker der Kunst, Rubens, 4th ed., 1921;—, Rubens (edited by W. v. Bode), Stuttgart and Berlin, 1922; p. 67 (this portion of the book is reprinted from an article In Jahrbuch der Kunsthistorischen Sammlungen des Kairserhauses XXXIV., Vienna, 1918 Repr. p. 186); W. R. Valentiner, op.cit., No. 35 ("figures mostly from Rubens' own hand"); Julius S. Held, op.cit., No. 78.



No. 220—Danaë Peter Paul Rubens



No. 221—Thetis Plunging Achilles into the Styx Peter Paul Rubens

220. Danaë

Kept captive in a dungeon by her father, the King of Argos, she is visited by Jupiter in the form of a shower of gold. An old servant busily gathers the treasure; at the left is a cupid.

canvas: 60 x 70 % in.

EXH: San Francisco, Golden Gate International Exposition, 1940.

LIT: Julius S. Held, op.cit., No. A 82. (It is not impossible that "Eenen gulden regen van myn Heer Rubens", No. 70 in the Inventory of Ieremias Wildens' property, made Dec. 30, 1653, and mentioned by J. Held, could refer to the present painting; no other representation of the Danae myth by Rubens is known. Cfr. J. Denucé, The Antwerp Art Galleries, 1932, p. 156).

The figures of Danaë and the cupid are very similar to two figures in the Rape of the Daughters of Leucippus of the Munich Pinakothek, painted probably about 1616-18. The whole composition, and especially the old servant, shows the influence of Titian (compare with his Danaë in the Prado, Madrid, in reverse). In the present painting the best quality may be observed in the painting of the figure of Danaë, which evidently presents Rubens' own brushwork. There exists a certificate of authentication in a letter from W. v. Bode, 1926.

PETER PAUL RUBENS

221. Thetis Plunging Achilles into the River Styx

between two caryatids, representing Pluto and Prosperpine, the rulers of Hades, which support a portico. Her infant son, grasped in her left hand by the heel, is being immersed in the river waters that he may be made invulnerable. However, her failure to make this immersion complete left Achilles vulnerable in his heel and it was exactly there that he received eventually his fatal wound. Clotho, one of the three *Parcae* or Fates, assists, holding aloft a torch to illuminate the act, while Cerberus, the tripleheaded watchdog of the infernal regions, lies in front. In the background Charon ferries passengers across the river and is beseiged by a waiting multitude on the banks, who appeal to him with outstretched hands for passage. Ill-omened bats circle above in the air, forming the ornamental frame with their wings.

cradled panel: 43 x 351/4 in.

- COLLS: Duc del Infantado (to whom it was given by Philip IV of Spain or one of his successors); Duc de Osuna; Duc de Pastrana, Madrid; Dr. John E. Stillwell, New York; sold at the *Anderson Galleries*, New York, December 1927, No. 224, *Repr.* p. 224 in cat.
- LIT: J. Smith, Catalogue Raisonné II., 1830, pp. 250-251; M. Rooses, Rubens (translated by Childs) I., London, 1904; W. R. Valentiner, In Zeitschrift für Bildende Kunst, 1912;—, Gemälde des Rubens in Amerika, In Aus der Niederländischen Kunst, Berlin, 1914, p. 162; P. Lafond, Les Arts Anciennes de Flandre IV., p. 125; R. Oldenbourg, In Klassiker der Kunst, Rubens, 4th ed. 1921, p. 464; G. Glück, In Thieme-Becker, Künstlerlexikon XXIX., 1935, p. 143; L. van Puyvelde, Les Esquisses de Rubens, Basle, 1940 (describes the whole series of eight scenes from the life of Achilles and lists the Stilwell-Sarasota painting as a replica d'atelier); W. R. Valentiner, op.cit., No. 114; Julius S. Held, op.cit., No. A 78.
- ENGR: Ertinger (inscr; Rubens pinxit, Franz Ertinger Fecit 4° 1679 in Antwerp): Berhard Baron, London, 1724.

Rubens composed a series of pictures illustrating the life of Achilles with the intention of having them reproduced as tapestries. In the inventory of his effects, left at his death, mention is made of this series consisting of ten tapestries. There are two opinions regarding the possible commissioner. Some assume it was Charles I of England, others, Philip IV of Spain. Concerning the date of execution opinions differ as well. Oldenbourg thought shortly after 1620; Valentiner, towards the end of the twenties; Glück, after 1632. The master began the project after making sketches. Two series of such preparations are mentioned, one of seven and the other of eight pieces. After the sketches were completed, paintings of half-size were made and finally the larger models for the tapestry weavers were executed. In the last century, eight paintings of half-size belonged, as mentioned above, to the Duc del Infantado and later on to the Duchess of Pastrana (six) and to the Salamanca collection in Madrid. In the second half of the XIXth century the series of eight compositions was divided. Two were given to the Museum at Pau, two were sold in 1875, while among the four remaining was included the Thetis and Achilles which became the property of Mr. Paculty who sold it to Dr. Stillwell. In all these compositions the figures are represented as left-handed to facilitate the task of the tapestry makers.

A tapestry after this composition is in the Brussels Museum. There was a smaller sketch of the same subject (panel: 17 c 14½ in.) in Lord Barrymore's collection (sold at Sotheby's, London, June 21, 1933), afterwards in the Rubens Exhibition at Goudstikker's, Amsterdam (Burlington Magazine, June 1933) and now in the Boymans Museum, Rotterdam.

222. A Defeated Warrior (Cartoon for a Tapestry) sinks to his knees, his sword dropping from his hand. Above him stands his conqueror with raised weapon. Warriors crowd behind him while on the left, the defenders retreat. As a cartoon for a tapestry, it is therefore in reverse. The victor, for instance, holds his sword in the left hand.

Cartoon for a Tapestry. canvas: 1183/8 x 108 in.

This cartoon, showing high artistic qualities, is probably, in all essential parts, by the hand of Rubens. A single example of an otherwise unknown series, neither the subject (drawn from Roman History) nor any tapestry made from this cartoon is known.

PETER PAUL RUBENS and ANTHONY VAN DYCK

223. A Young Martyr (Cartoon for a Tapestry) is brought before a judge. He is held by three men who are about to bind him to a column. A bearded man in the right foreground seems to be the accuser. At the left is an antique statue on a pedestal. This painting is certainly a cartoon for a tapestry, and therefore in reverse. The man at the left, for instance, swings the club in his left hand.

canvas: 1183/8 x 108 in.

This work also shows very high artistic qualities and recalls the famous series of the life of the Roman Consul Decius Mus, in the Liechtenstein Gallery, Vienna. The latter, as well as our picture, was probably executed mainly by Van Dyck. It is a single example of an otherwise unknown series. Neither the subject (the Legend of a Martyr) nor any tapestry made from this cartoon is known.



No. 222—A Defeated Warrior PETER PAUL RUBENS



No. 223—A Young Martyr
P. P. Rubens and Anthony Van Dyck

224. Portrait Head of a Young Monk

in three-quarter profile, to the right.

cradled panel: $18\frac{3}{4} \times 15\frac{1}{4}$ in.

COLLS: avv. Bertollo, Genoa; J. Boehler.

EXH: The Schaeffer Galleries, New York, Rubens, 1944.

LIT: W. R. Valentiner, op.cit., No. 32; J. S. Held, op.cit., No. A 34.

An original work to be dated in the second decade of the XVIIth century. A somewhat similar composition is to be found in the Museum at Narbonne, France (No. 627).

Attributed to PETER PAUL RUBENS

225. Saint James the Elder

half-length figure, as a pilgrim, reading a book.

grisaille on paper: 153/4 x 135/8 in.

COLL: The Earl of Warwick. LIT: Julius S. Held, op.cit., No. 67.

Pupil of PETER PAUL RUBENS (Perhaps FRANS FRANCKEN III)

the so-called Rubens-Francken, son of Frans Francken II, born 1607; died 1667.

226. The Meeting of Abraham and Melchizedek

a copy of a composition by Rubens preceding the larger picture. There are fewer figures and their attitudes are somewhat different. The horse is white as in Titian's *Adoration of the Magi*. There are no garlands and the architecture is more plainly visible.

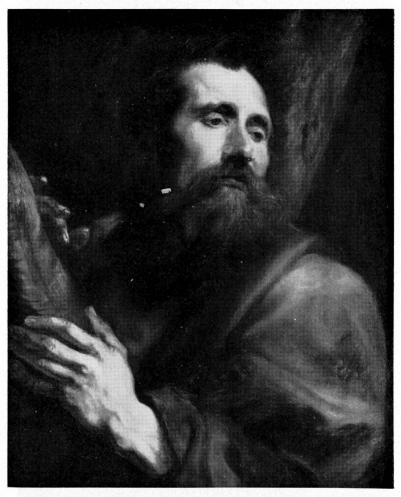
copper: 20 x 283/4 in.



No. 224—Portrait Head of a Young Monk Peter Paul Rubens



No. 225—Saint James the Elder Attributed to P. P. Rubens



No. 227—Saint Andrew the Apostle
Anthony Van Dyck



No. 228—Portrait of a Nobleman Anthony Van Dyck and Follower

ANTHONY VAN DYCK

born March 22, 1599, in Antwerp; died December 9, 1641, in London. He was a co-worker with Rubens at a very early age and later active with the greatest success in Antwerp, Italy (Genoa) and in England.

227. Saint Andrew the Apostle

half-length figure, bearing a diagonal cross. This belongs to a series of the *Twelve Apostles* painted by Van Dyck probably in 1620-21 (purchased by J. Böhler in Genoa and now dispersed).

COLLS: Palazzo Serra, Genoa (c. 1780).

LIT: In Klassiker der Kunst XIII., 1931, Van Dyck, ed. G. Glück, p. 522, Repr. pl. 43 (as formerly the property of J. Böhler and later presumed to be in the possession of Madame Brauer, Nice).

According to W. Heil, another example of this composition belongs to Mrs. Edith Randon, New York. A copy was in the Chillingworth Collection, Lucerne, 1922.

ANTHONY VAN DYCK and FOLLOWER

228. Portrait of a Nobleman

full-length, in light armor and bareheaded, his helmet on a rock at his side. The pentiment of a hand on the breast proves that the first sketch of the composition was different from what we now see. As a matter of fact, the head is much finer in brushwork than the rest of the picture. There are two opinions regarding the identity of the sitter: Count Albert of Arenberg or Count Brandolin. Proof of neither assumption, however, exists.

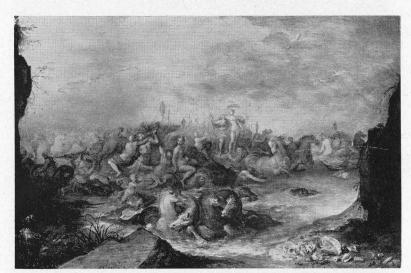
canvas: 821/2 x 50 in.

COLLS: Lebrun; Sir George Holford, Dorchester House, London; sold at *Ghristie's*, London, May 1928, No. 63.

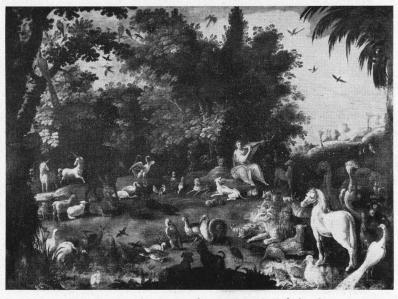
EXH: The Grosvenor Gallery, London, Van Dyck, 1886-7, No. 68.

LIT: R. Benson, The Holford Collection, Dorchester House II., London, 1927, p. 19, No. 124, Repr. pl. CXII.

As R. Benson has pointed out, when this picture was acquired it was attributed to Rubens. Sir Frederick Burton was the first to observe that the execution resembles more that of Van Dyck than that of his master, especially in the head and the flesh tones. He suggested that the painter might be a Genoese follower of Van Dyck. But I agree with Mr. Benson's opinion, that Van Dyck began this full-length portrait, which could have been completed by an assistant in his studio, perhaps William Dobson (1610-1646) as Sir Lionel Cust suggests. Dobson succeeded Van Dyck as painter to King Charles I of England.



No. 230—The Triumph of Neptune and Amphitrite Frans Francken II



No. 231—Orpheus Charming the Animals Follower of Jan Brueghel

Studio of JAN BRUEGHEL

229. Venus and Cupid at the Forge of Vulcan

in front of a grotto. At the right blacksmiths are at work and the foreground is crowded with their arms and metalwork. In the background at the upper right is seen a volcano; at the left numerous birds. This painting represents an allegory of the two elements Air and Fire. The landscape and metalwork are ascribed to Hieronymous van Kessel (1578—later than 1636), a pupil of Brueghel.

cradled oak panel: 24½ x 37 in.

Similar compositions by Jan Brueghel exist in the Galleries of Berlin, Madrid and Schleissheim.

FRANS FRANCKEN II

A painter in Antwerp, born May 6, 1581; died May 6, 1642.

230. The Triumph of Neptune and Amphitrite

in a chariot drawn by sea horses, while nymphs, mermaids, Tritons, horses and monsters disport themselves in the waters. Exquisitely detailed are the sea shells in the right foreground. signed and dated: Do f franck in et. f.

Ao-1631 Antv-

cradled panel: 133/4 x 203/4 in.

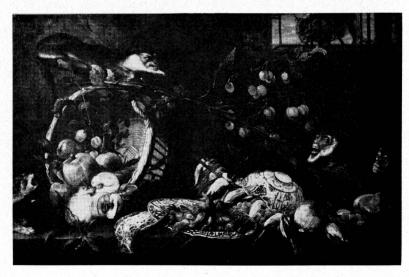
COLL: H. A. Hammond Smith, New York; sold at the Anderson Galleries, New York, January 1928, No. 41.

Four pictures by the master treating the same subject are known: in the Uffizi, Florence, signed: D. J. F. (de jonge Frank) and therefore painted before his father's death in 1616; in the Prado, Madrid; in the former Kums Collection, Antwerp, dated 1636; in the former Weber Collection, Hamburg, signed: Den jon. FF. F.

In the signature of the present painting "D o" signifies "Den ouden" "the older" which the artist added from 1628 onwards, to distinguish his work from that of his son.



No. 234—Still Life with Game and a White Swan Frans Snyders



No. 235—Dramatization of a Still Life Jan Fyt

Follower of JAN BRUEGHEL

231. Orpheus Playing on a Musical Instrument charms a multitude of animals in a landscape.

canvas: 46 x 631/4 in.

Compare this painting with Jan Brueghel's Orpheus in the Prado, Madrid.

FLEMISH PAINTER of the XVIITH CENTURY (c. 1630-40)

232. Portrait of an Officer in Armor three-quarter-length.

canvas: 49 x 401/2 in.

FRANS SNYDERS

a famous Flemish painter of animals and still-life, baptized November 11, 1579, in Antwerp, where he died August 19, 1657.

233. A Pack of Hounds Hunting Down a Stag canvas: 56 x 761/4 in.

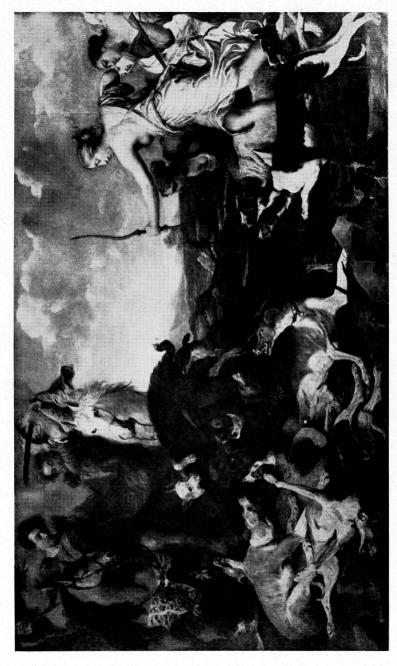
EXH: San Francisco, Golden Gate International Exposition, 1940.

FRANS SNYDERS

234. Still Life with Game and a White Swan a deer, some hares, a peacock, a pheasant, a boar, a heron, some partridges and crabs. A cat lurks nearby.

canvas: 57½ x 89½ in.

This is one of the most important and beautiful still life paintings executed by this great master.



No. 236—The Calydonian Hunt JOHAN BOECKHORST and PAUL DE VOS

JAN FYT

a Flemish painter of animals and still life, baptized March 15, 1611, in Antwerp; died September 11, 1661. He was a pupil of Frans Snyders.

235. Dramatization of a Still Life

In the interior of a store room, filled with various kinds of fruit and game, fighting monkeys have thrown everything into confusion. Baskets and bowls are over turned as two cats stealthily await the moment when they can capture the plunder.

canvas: 291/2 x 421/2 in.

JOHAN BOECKHORST and PAUL de VOS

a painter of animals and hunting scenes, born in Hulst about 1590; died June 30, 1678, in Antwerp. He was chiefly influenced by Frans Snyders. Boeckhorst was born in Münster, Germany. He became active in Antwerp where he was influenced by Rubens, Van Dyck and Jordaens, and died there April 21, 1668.

236. The Calydonian Hunt

Atalanta shoots the arrow, thus being the first to wound the Calydonian boar. At the left are Meleager and his companions, who will kill the monster.

canvas: 96 x 162 in.

This picture belongs spiritually to the circle of Rubens. It is well known that Rubens painted another episode of the Meleager and Atalanta myth (Metropolitan Museum, New York). The correct interpretation of the subject of the Sarasota painting has first been given by Julius Held. Jan Boeckhorst, as the painter of the figures, has been suggested by W. R. Valentiner.



No. 237—An Allegory of Prosperity after Victory Theodor Van Thulden

THEODOR van THULDEN

baptized August 9, 1606, in Hertzogenbusch; interred there July 12, 1669. He was a pupil of Rubens in Antwerp, where he was active for many years.

237. An Allegory of Prosperity after Victory

with *Abundance* seated on the bodies of the dead and conquered while *Fame* with a tuba soars above her head. On the left stands an *Imperator*, crowned with laurels and accompanied by a cardinal. He presents a *King* (perhaps his ally) and a group of soldiers, to *Abundance*.

canvas: 641/2 x 91 in.

COLL: Don Eugenio L. de Bayo, Madrid.

Attributed to FRANS WOUTERS

a Flemish painter, born October 2, 1612, in Lierre; died in Antwerp in 1659. He was a pupil of Rubens and an excellent colorist who was influenced by the works of Titian.

238. A Dancing Nymph in a Rocky Landscape

canvas: 69½ x 60 in.

Sold at Christie's, London, July 5, 1929 (as Titian).

The style of this picture is closely connected with that of Van Dyck. It is very probably by Frans Wouters, the attribution to whom has been suggested by W. R. Valentiner. It may be compared with the figure of *Venus* by Wouters, in Copenhagen. See G. Gluck, *In* Jahrbuch der Kunstsammlungen des A. H. Kaiserhauses XXIV., 1903.



No. 239—The Triumph of Caesar over Gaul Geraert van der Streecken



No. 240—A Naval Battle in the Harbor of Alexandria John Guillaume van Leefdael

GERAERT van der STREECKEN

A Flemish weaver, privileged August 30, 1647; died July 11, 1677.

BRUSSELS TAPESTRY

239. The Triumph of Caesar over Gaul

as crowned with laurel the victor stands beside his horse. Over the dead bodies of the Gauls, women surge forward with raised spears.

incribed: (within a cartouche) IN PVGNA GAV-LENSI DINICANTIBVS FEMI-NIS ET PVERIS SEMPER EST PEDES CAESAR

signed: G. v. d. Streecken (the weaver) B B (mark of Brussels). tapestry: 150 x 204 in.

COLL: J. J. Astor, New York; sold through the American Art Association, New York, April 1926.

JOHN GUILLAUME van LEEFDAEL

a Flemish weaver, privileged 1656. He was Doyen of the Guild and is mentioned in documents until 1684.

BRUSSELS TAPESTRY

240. A Naval Battle in the Harbor of Alexandria

between the galleys of Caesar and those of Pompey. Remarkable in quality is the border with its garlands, *putti* and fruit and a charming landscape with a shepherd tending his sheep.

inscribed (within a cartouche): POMPEIVS A CE-SARE VICTVS FVGIT

signed: G. V. LEEFDAEL (the weaver) B B (mark of Brussels).

tapestry: 148 x 21 in.

COLL: J. J. Astor, New York; sold through the American Art Association, New York, April 1926.



No. 242—The Madonna with the Cradled Child Leendert van der Cooghen

JAKOB JORDAENS

born May 19, 1593, in Antwerp, where he died October 12, 1678. After Rubens and Van Dyck he is considered to be the third great master of the Antwerp school of the XVIIth century.

241. Soo d'Oude Songen soo Pepen de Jonge
(as the Old Folk Sing, so do the Young Folk Pipe). The piper

and six members of a family around a table. Composition in half-length figures. "Like Father, like Son".

canvas: 453/4 x 663/4 in.

Painted about 1640, the composition corresponds with the drawing in the British Museum (Repr. by M. Rooses, Jordaens, 1908, p. 81). Only the second child and the two figures at the extreme left are omitted. According to information given by J. Held, every single figure in the present composition (or rather compilation) finds its model in one of Jordaens' analogous known works.

LEENDERT van der COOGHEN

born in 1610 in Haarlem, where he died in February 1681. He was a pupil of Jacob Jordaens in Antwerp.

242. The Madonna with the Child in the Cradle and St. Joseph at the upper left. A fragment of a formerly larger painting.

canvas: 447/8 x 30 in.

Sold at the Anderson Galleries-American Art Association, New York, January 1930, No. 117 (as Govaert Flinck).

This painting, formerly attributed to Govaert Flinck, is thought by W. R. Valentiner, who points out a similar composition of *Shepherds* in the Haarlem Museum, to be a work of Leendert van der Cooghen. The head of the St. Joseph was recently revealed by cleaning.



No. 243—A Peasant Tavern DAVID TENIERS the Younger



No. 245—A Village Festival DAVID TENIERS the Younger

DAVID TENIERS the YOUNGER

baptized December 15, 1610, in Antwerp; died in Brussels, April 25, 1690. He was one of the most successful *genre* painters of the XVIIth century.

243. A Peasant Tavern

with a fiddler playing in the left foreground. In the back, at the right four peasants are grouped around a fireplace while another converses with a woman through a window.

signed: D. TENIERS F.

panel: 14 x 183/4 in.

COLL: Viscount d'Abernon; Esher; sold at Christie's, London, June 28, 1929.

EXH: San Francisco, Golden Gate International Exposition, 1940.

DAVID TENIERS the YOUNGER

244. Saint Anthony Tempted

and tormented by strange apparitions and weird animals in his cave, attempts to disperse them through prayer.

copper: 121/8 x 9 in.

DAVID TENIERS the YOUNGER

245. A Village Festival

with groups of peasants dancing and drinking before a cottage. In the center a piper plays under a tree. There are other cottages at the right.

signed and dated: D. TENIERS Fecit.6.. (three digits are undecipherable).

canvas: 27 x 381/2 in.

In the manner of DAVID TENIERS the YOUNGER

246. Interior of a Tavern with Figures

and in the foreground a man with a tankard of beer seated at a small table.

canvas: 16 x 221/2 in.

COLL: Achillito Chiesa, Milan; sold at the American Art Association, New York, 1927; sold at the Anderson Galleries, New York, April 24, 1930, No. 18.

JACQUES D' ARTHOIS

a Flemish landscape painter, baptized October 12, 1613, in Brussels; died after 1684.

247. A River Valley

banked by woods and in the foreground some small figures of hunters.

signed: Jacques d' Arthois

canvas: 591/4 x 83 in.

The figures were probably introduced by David Teniers.

FLEMISH PAINTER of the XVIITH CENTURY

248. Saint Sebastian

pierced by an arrow and bound by his right hand to a tree, sinks to the ground.

copper: 13½ x 10½ in.

The motive is similar to that of a Spanish painting in the Budapest Gallery, a large St. Sebastian attributed by some critics to Jacinto Jerónimo di Espinoza and by others to Juan de Carreño.

FLEMISH PAINTER of the LATE XVIITH CENTURY

249. A Winter Carnival at Antwerp

with the Steen Tower in the distance, as people of all ranks disport themselves on the ice near tents set up for refreshments.

canvas: 29 x 53 in.

COLL: Baron de Bernonville, Paris; sold at the Anderson Galleries, New York, April 1929 (attributed to Pieter van Laer, called Bamboccio).

A pendant to No. 250.

FLEMISH PAINTER of the LATE XVIITH CENTURY

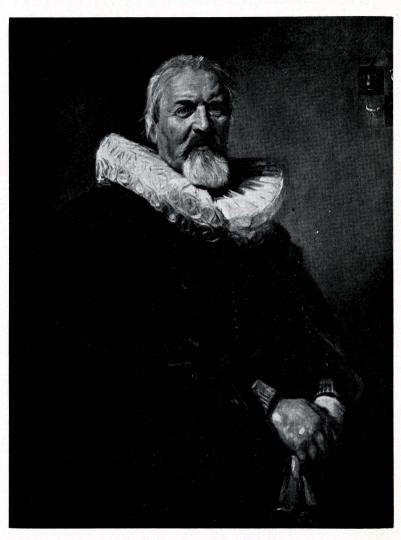
250. On the Ice at Alkmaar

the populace amuses itself on the frozen river. At the left is the old Castle.

canvas: 29 x 53 in.

COLL: Baron de Bernonville, Paris; sold at the Anderson Galleries, New York, April 1929 (attributed to Pieter van Laer, called Bamboccio).

A pendant to No. 249.



No. 251—Portrait of Pieter Jacobz Olycan Frans Hals

3. Dutch Painting of the XVIIth and XVIIIth Centuries

FRANS HALS

born at Antwerp, probably in 1585; died in Haarlem, August 26, 1666. He was chiefly active in that city, the home of his parents, as a portrait painter, and the third great master of the Dutch School, with Rembrandt and Vermeer.

251. Portrait of Pieter Jacobz Olycan Burgomaster of Haarlem (1572-1658).

canvas: 433/4 x 34 in.

- COLLS: Geertruyd Olycan (daughter of the Burgomaster and wife of Jacob Benningh), Haarlem, 1666; English private collections.
- LIT: W. R. Valentiner, In Art in America 1928, and June 1935;—, Frans Hals Paintings in America, 1935, Repr., pl. 66; Franz Dulberg, Frans Hals, 1930, pp. 157, 224.

A pendant to the portrait of Maria Claes Doughter Voogt (the wife of Olycan) in the Rijksmuseum, Amsterdam, dated 1639. The Sarasota painting has been cut down several inches both at the sides and the top or bottom as proved by the dimensions of the companion-piece (50½ x 37¼ in.) and the coat-of-arms which is only partly visible. Valentiner counts the portrait "among the most imposing and impressive of the master's works of the period around 1640". There are smaller bust portraits of the same couple in the Vernon Watney Collection, London.

REMBRANDT HARMENSZ van RIJN

born in Leiden, July 1606; died in Amsterdam, October 4, 1669. He was a pupil of Pieter Lastman. His paintings, etchings and drawings magnificently represent the glorious culmination of Dutch art.

252. The Deposition of Christ whose body lies extended on a white linen cloth at the foot of

the Cross. He is supported by Joseph of Arimathea, while His mother bends mournfully over His head. St. John stands weeping in the background and the Magdalen leans against the Cross. signed and dated: Rembrandt f. 1650

canvas: 71 x 781/4 in.

COLLS: The Duke of Abercorn; Comtesse de Béarn (later Marquise de Behague), Paris.

EXH: British Gallery, 1835; Detroit Institute of Arts, Paintings by Rembrandt, 1930, No. 53.

LIT: J. Smith, Catalogue Raisonné, Vol. VII, No. 95 ("may justly be ranked among his finest paintings"); W. v. Bode & C. H. de Groot, The Complete Works of Rembrandt, 8 vols., Paris, 1897-1906, p. 337; W. R. Valentiner, In Klassiker der Kunst, Rembrandt, 3rd ed., Stuttgart, 1909, p. 533; C. H. de Groot, A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, based on the work of John Smith VI, p. 137; Catalogue of a Loan Exhibition of Paintings by Rembrandt, Detroit Institute of Arts, May 1930, p. 53; W. R. Valentiner, Rembrandt Paintings in America, New York, 1931, No. 103, Repr. pl. 103 ("In former years, before I had seen the original, I had classified the painting among those works which could not be given to the artist with absolute certainty. A cleaning of the painting, which made the colors come out much more vividly, also showed the signature to be genuine beyond question. I now consider it one of the most important religious works of Rembrandt.")

A sketch by the master for the figure of the St. John is in Stockholm.

REMBRANDT HARMENSZ van RIJN

253. Portrait of a Lady

half-length figure in a dark dress. Richly bejewelled, she wears a medallion on a ribbon through which she has hooked the fore-finger of her right hand. Formerly called "The Duchess of Lorraine".

panel: 54 x 40 in.

EXH: The Detroit Institute of Arts, Rembrandt, 1930, No. 34.

LIT: W. R. Valentiner, Rembrandt Paintings in America, New York, 1931, No. 107, Repr. pl. 107 ("a recently discovered painting, probably executed about 1650. Companion-piece is the Man, so-called Self-Portrait as Lansquenet, in Cambridge, England, signed and dated 1650. Both are on panel."); A. Bredius, Rembrandt Gemälde, Vienna, 1935, No. 380.



No. 252—The Deposition REMBRANDT VAN RIJN



No. 253—Portrait of a Lady Rembrandt van Rijn

JAN ANTONISZ van RAVESTYN

a Dutch portrait painter, born c. 1572 in the Hague, where he died June 21, 1657.

254. Portrait of a Patrician Lady

in a black dress embroidered with gold and wearing a golden chain about her neck. On the background there is a coat-of-arms. cradled oak panel: 43½ x 34 in.

COLL: Brandus, New York (seal on the back); sold at Christie's, London, April 26, 1929.

DUTCH PAINTER of the XVIITH CENTURY

255. Portrait of a Lady

wearing a black dress with white ruffles and a heavy gold chain. At the right there is a table with a green damask cloth.

panel: 39 x 29.

According to W. R. Valentiner, this painting is in the style of Michiel van Mierevelt (1567-1641).

After GERRIT van HONTHORST

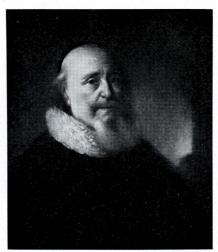
called *Gherardo delle Notti*, who was born in Utrecht, November 4, 1590. He died there April 27, 1656. He was active for many years in Italy where he popularized to a large extent the so-called night scene, from which his alternative name was taken.

256. A Gay Party

of three cavaliers and three ladies making merry around a supper table, with a servant in attendance in the background. A composition in half-length figures left unfinished.

canvas: 56 x 76 in.

The model for this painting is Honthorst's picture in the Uffizi Gallery, Florence, painted in 1620 for the Grand Duke of Tuscany.



No. 259—Portrait of an Elderly Gentleman Paulus Lesire



No. 260—Portrait of President Adriaan
Pauw van Bennenbrock
Pieter Nason

DANIEL MYTENS the ELDER

a Dutch portrait painter, born c. 1590 in Delft; died before 1648. He was for some time painter at the English court.

257. A Portrait Group

with a nobleman, wearing felt slippers over his riding boots, seated in the company of three boys and a girl.

canvas: 793/4 x 693/4 in.

DANIEL MYTENS the ELDER

258. Portrait of Sir William Ruggeley full-length.

canvas: 79 x 471/2 in.

PAULUS LESIRE

A Dutch painter, born 1611 in Dordrecht; died after 1656. He was influenced by Jacob Gerritz Cuyp and Rembrandt.

259. Portrait of a Gentleman Aged 78

signed and dated: P. Lesire fecit 1638

oak panel: 19½ x 16 in.

This is an important example of the work of a rare master.

PIETER NASON

a Dutch portrait and still-life painter, born c. 1612; died in the Hague, between 1688 and 1690.

260. Portrait of President Adriaan Pauw van Bennenbrock

in armor.

signed and dated: P. Nason

1647

cradled oak panel: 291/4 x 233/4 in.

A photostat copy of an inscription on the old reverse surface reads: "D'Heer Adriaan Pauw Ridder Heer van Bennenbrock President van den Hove Soon van D Hr Adriaan Pauw Raad Pansionaro, van Holland en Vrouwe Anna van Ruijlen=barght".



No. 263—Portrait of a Man GERARD TER BORCH



No. 262—Portrait of a Gentleman with a Spear Isaack Luttichuys

CAREL de MOOR

a Dutch portrait and *genre* painter, born February 25, 1656, in Leyden; died in Warmond, February 16, 1738.

261. Portrait of a Gentleman

in a black costume with white collar and a black hat, seated at a table. In his right hand he holds a chain with a medallion suspended from it.

canvas: 431/4 x 36 in.

The attribution of this painting to Carel de Moor has been suggested by W. R. Valentiner.

ISAACK LUTTICHUYS

born in London, February 25, 1616; interred March 6, 1673, in Amsterdam where he died. He was a portrait painter as well as a painter of still lifes. His brother was Simon Luttichuys (1610-1661).

262. Portrait of a Gentleman with a Spear signed and dated: I Luttichuys Fecit Anno 1663

canvas: 371/4 x 31 in.

LIT: W. R. Valentiner, Isaac Luttichuys, In the Art Quarterly, Summer 1938. Sold at the Anderson Galleries—American Art Association, New York, 1930.

GERARD TER BORCH

born at Zwolle in Overyssel in 1617; died at Deventer, December 8, 1681. He was a pupil of his father Gerard Ter Borch the Elder and was influenced by Frans Hals, Rembrandt and Velasquez. He later visited London, Germany, France, Italy and Spain.

263. Portrait of a Man

three-quarter-length, seated in an armchair.

canvas: 15 x 123/4 in.

According to W. R. Valentiner, this is a genuine late work by Gerard Ter Borch.



No. 266—Portrait of a Lady NICOLAS MAES



No. 267—Portrait of a Lady Jan Verkolie

GERBRAND van den EECKHOUT

born August 19, 1621, in Amsterdam, where he died in September, 1674. He was a Dutch painter of portraits and historical scenes and a favorite pupil, friend and clever imitator of Rembrandt.

264. Portrait of a Small Boy

with the emblems of St. John the Baptist: a shell as drinking cup, a staff and a large ram.

signed: G. v. Eeckhout F.

canvas: 52 x 62 in.

NICOLAS MAES

born November 1632 in Dordrecht; died in Amsterdam and interred November 24, 1693. He was a pupil and assistant of Rembrandt from 1648 until 1653.

265. Portrait of Vrouw Anna Hofstreck

three-quarter-length, standing, in a rich crimson dress. Her left hand touches the water of a fountain at her side.

signed and dated: Maes 1674

canvas: 40 x 33 in.

COLLS: W. A. Clark, New York; Dowdeswell and Dowdeswell, London; Mrs. Albert Young, New York; sold at the American Art Association, April 1927.

NICOLAS MAES

266. Portrait of a Lady

with platinum blond hair, in a white dress with a carmine sash. At the left is a landscape with the sun setting behind some trees. canvas: (partly covered by an oval frame) 40 x 33 in.

JAN VERKOLIE

a Dutch painter born in Amsterdam February 9, 1650; died in Delft, May 8, 1693.

267. Portrait of a Lady

with her coat-of-arms in the background.

canvas: 14 x 12 in.

CASPAR NETSCHER

a Dutch portrait and *genre* painter born in Heidelberg, 1639; died in the Hague, January 1, 1684.

268. Portrait of a Young Officer

of high rank. In the background may possibly be one of the Princes of Orange.

canvas: 203/4 x 17 in.

The attribution of this picture to the late period of Caspar Netscher has been suggested by W. R. Valentiner.



No. 269—The Rape of the Sabine Women JAN STEEN



No. 268—Portrait of a Young Officer Caspar Netscher

JAN STEEN

born at Leyden about 1626, where he died at the age of fiftythree in 1679 and was interred February 3, 1679. He studied at the Hague under Jan van Goyen and was active there as well as in Delft, Haarlem and Leyden. A great narrator and humorist, he excelled in the characterization of the Dutch middle classes.

269. The Rape of the Sabine Women

which treats the old Roman legend with the humor of a merryhearted Dutchman, "Singular effect of the Roman heroes and Sabine women being represented by Dutch Boers and Boerins."

signed: J. Steen

canvas: 27½ x 34½ in.

COLLS: H. A. Bauer, Amsterdam, 1820 (sale 11, September 1820, No. 122);
W. Grujter, Amsterdam, 1833-1882 (sale 24, October 1882, No. 107);
F. H. Wente, Paris, 1893 (sold February 22, 1893); Schoenlank,
Cologne, 1896 (sold April 28, 1896, No. 172); W. Dahl, Düsseldorf;
A. Preyer, Vienna, 1901; W. A. Clark, New York; sold at the Anderson Galleries, New York, 1928.

EXH: Amsterdam, 1867, No. 186.

LIT: J. Smith, Catalogue Raisonné IV., 1833, No. 197; Van Westrheene, No. 32; C. H. de Groot, Catalogue Raisonné, beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts I., 1907, p. 20, No. 76; A. Bredius, Jan Steen, Repr. pl. 15.



No. 270—Hagar and Ishmael in the Wilderness KAREL DU JARDIN

KAREL du JARDIN

a versatile Dutch painter, born probably in Amsterdam, c. 1622; died November 20, 1678, in Venice.

270. Hagar and Ishmael in the Wilderness

as angels administer to the mother and her child. Hagar, kneeling on a bundle, offers a cup of water to the little Ishmael, who is being fondled by a *putto* while above an angel appears to show them the way.

signed: K - DU - JARDIN - fe

canvas: 73½ x 44¾ in.

COLLECTION: P. & W. van Hunthum in Amsterdam.

COLLS: P. & W. Hunthum, Amsterdam; sale cat. van Hunthum, Amsterdam, April 22, 1762, No. 2 (Fl. 330 to Weninx for Locquet); sale cat. P. Locquet, Amsterdam, Sept. 22, 1783, No. 165 (Fl. 4430 to Yver); sale cat. de Vouge, Paris, 1784 (Frcs. 3400).

LIT: Ch. Blanc, Tresor II, p. 89; C. Hofstede de Groot, Catalogue Raisonné, beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII Jahrhunderts IX, 1926, p. 297, No. 3 (refers to what he found in old catalogues. He did not know the original painting nor that it was still in existence). The rediscovery of this painting permits us to continue with its history which ended prematurely in 1784.

Attributed to ESAIAS BOURSSE

a Dutch *genre* painter born March 4, 1631, in Amsterdam, where he was active from 1656 until 1672. Employed by the East India Company, he went to India about 1672 and died there November 16, of the same year. He belongs to the circle of the school of Rembrandt. His pictures reminiscent of those by Vermeer and Pieter de Hoogh, are often so called in many galleries.

271. The Courtyard of a Blacksmith's Shop

with two men working beside a grindstone in the left foreground. At the right is a dog while above appear the roofs and spires of a town.

canvas:

COLL: The Metropolitan Museum of Art, New York; sold through the American Art Association, New York, February 1929, No. 92 (as after Gerard Ter Borch).

The attribution to Esaias Bourse has been suggested by A. E. Austin.



No. 271—The Courtyard of a Blacksmith's Shop Attributed to Esaias Boursse



No. 273—Dido Conducting Aeneas to the Palace Arnold Houbraken

JOHANNES LINGELBACH

born 1622 in Frankfurt a. M.; died November 1674 in Amsterdam. He is known chiefly for his scenes depicting the lower classes in Italian towns and ports.

272. A Southern Harbor Scene

with groups of merchants, pilgrims and seamen congregating near the port. In the center of the square is a statue of Mercury, the god of commerce.

signed and dated: I. Lingelbach

1667

canvas: 333/4 x 443/4 in.

ARNOLD HOUBRAKEN

a Dutch painter, famous as the author of the "Groote Schouburgh", the biographies of Dutch artists. He was born March 28, 1660, in Dordrecht; died November 14, 1719, in Amsterdam. In his later years he was active, for a time, in England.

273. Dido Conducting Aeneas to the Palace

at Carthage for festive celebrations. (Virgil: Aeneid I. 681, ff.) signed: A. Houbraken

oak panel: 233/8 x 32 in.

LIT: W. E. Suida, In Art in America, vol. 32, January 1944, p. 11, Repr. fig. 5.

SALOMON van RUISDAEL

an important and versatile Dutch painter, born c. 1600; a member of the Guild in Haarlem, where he died in 1670 and was interred November 3.

274. A River Scene

with trees, bushes and boats reflected in the water.

oak panel: 161/8 x 263/4 in.

COLLS: G. V. Preyer, Vienna; W. A. Clark, New York; sold at the Anderson Galleries, New York, 1928.

LIT: W. Stechow, Salomon van Ruysdael's Paintings in America, In The Art Quarterly II., Summer 1939, p. 252 ("The earliest of Ruysdael's paintings in this country is a typical 'diagonal' view of a river in the Ringling Museum in Sarasota.").



No. 274—A River Scene Salomon van Ruisdael



No. 275—A Brazilian Landscape Frans Post

FRANS JANSZ POST (POOST)

born in Leyden 1612; died in Haarlem, February 16, 1680. In 1637 he accompanied Prince Johann Moritz of Nassau Siegen, the Dutch Governor of Brazil, to that country in the company of his brother Pieter Poost who was the Governor's architect. The artist remained there for eight years, returning with the Prince to Holland in 1644. The impressions of this trip were the source of his artistic activity for the rest of his life. He painted the first real American landscapes.

275. A Brazilian Landscape

of low flat country with natives in the foreground and, on the right, some horses and a tall palm.

signed and dated: (beside a red gilliflower)

F. POST

oak panel: 13½ x 16 in. (label pasted on the reverse: "Franz Poost,
Scene in the West Indies, Name and date 1664 on back").

LIT: Joaquin de Sousa Leao, Frans Post, Rio de Janeiro, 1937; R. C. Smith, Jr.,

The Brazilian Lanscape of Frans Post, In Art Quarterly, Autumn,
1938.

The Sarasota picture had remained unknown to both authors.

JAN LOOTEN

born in Amsterdam c. 1618; died c. 1681. He was occasionally active in England.

276. A Group of Huntsmen Resting

in a wooded landscape along the bank of a river.

canvas: 61½ x 75¼ in.

On the back are pasted two letters or certificates dated Fowberry Tower, Belford, 1873, bearing the attribution to Salomon Ruysdael. The attribution to Jan Looten was suggested by W. R. Valentiner.

JACOB ISAACKSZOON van RUISDAEL

born probably in Haarlem, 1628-1629; died in 1682 and interred March 14. He was one of the greatest of all landscape painters.

277. A Seascape

with three sail boats and a town with a church appearing on the horizon.

canvas: 15½ x 215/8 in.

This painting is genuine but unfortunately in a very ruined state.

MEINDERT HOBBEMA

a Dutch landscape painter born c. October 31, 1638, in Amsterdam, where he died December 7, 1709. He was a pupil of Jacob van Ruisdael.

278. A Landscape With Cottages

and trees, beside a stream.

signed: M. Hobbema

panel: 19½ x 25 in.

According to W. R. Valentiner, this is a characteristic early work of the master, painted probably about 1658-1659.

JAN van KESSEL

a Dutch landscape painter born in 1641 or 1642 in Amsterdam, where he was interred December 24, 1680. He was a friend of M. Hobbema and probably a pupil of Jacob van Ruisdael.

279. The Stag Hunt

in a broad landscape with tall trees and rocks. The hunters on horseback follow their quarry through a turbulent stream.

signed and dated: J. Kessel 1663

canvas: 633/8 x 821/4 in.

COLL: Mrs. McTwombley, New York.

Evidently the figures were painted by a different artist, probably Jan Lingelbach in collaboration with Jan van Kessel.

NICOLAS (KLAES) MOLENAER

a Dutch painter of landscape and *genre* scenes, born in Haarlem before 1630; interred December 31, 1676.

280. A Winter Landscape

with skaters on the ice in front of some buildings.

panel: 17 x 15 in.

Sold at Christie's, London, May 24, 1928.

PAULUS POTTER

a famous Dutch painter of animals, baptized at Enkhuyzen November 20, 1625; died at Amsterdam and interred January 17, 1654.

281. Cattle Resting in a Landscape

a cow and a bull standing near a tree.

signed and dated: Paulus Potter f. 1645

panel: 20 x 15½ in.

This is one of the earliest paintings that we know by the master. There are only two others, dated 1644 and 1645, of this period.

AELBERT CUYP

born in Dordrecht, October 1620, where he was interred November 15, 1691. The son of the painter Jacob Gerritsz Cuyp, he became one of the most important Dutch masters of landscape and animal painting.

282. A Landscape on the River Maas

with three cows and a milkmaid on the right and on the left some horses, sheep, ducks and a goat. In the background haymakers may be seen.

signed (at the left): A. cuyp

canvas: 551/4 x 883/8 in.

COLLS: Comte Greffulhe, Paris; Maurice Kann, Paris; sold June 9, 1911, Wildenstein & Co., Paris.

LIT: C. H. de Groot, of the works of the most Eminent Dutch Painters of the Seventeenth Centuries. A Catalogue Raisonné II, 1908, p. 69, No. 216 (dating the picture c. 1645).



No. 281—Cattle Resting in a Landscape PAULUS POTTER



No. 282—A Landscape on the River Maas
Aelbert Cuyp

DIERK van BERGEN

born in Haarlem in 1640; died c. 1690. He was a painter of landscape and animals, imitating the style of Adriaen van de Velde.

283. Repose at the Watering Place

a shepherd lies in the grass with his donkey beside him, while cattle, goats and a horse are feeding.

signed and dated (on the fountain): D V and 1682 (82

is not certain)

Bergen

oak panel: 12 x 151/2 in.

CORNELIUS van der VELDE

son of William van der Velde II. He was active in London from about 1710 until 1729.

284. A Pastoral Scene

as a shepherd and shepherdess with their flocks pass by some ruins.

canvas affixed to panel: 16 x 19 in.

DUTCH PAINTER of the XVIITH CENTURY

(possibly WILLEM van der VELDE, the ELDER)

born about 1611 in Leyden; died December 13, 1693, in Greenwich, England. He was famous for his drawings of ships and naval battles, which he executed first for the Dutch government and after 1672 for King Charles II of England. He adopted oil-painting in his old age.

285. A Naval Battle

canvas: 41½ x 72 in.



No. 287—A Seascape Ludolf Backhuysen



No. 288—Interior of the Cathedral of Delft Hendrick van der Vliet

BONAVENTURA PEETERS

a seascape painter, born in Antwerp and baptized July 23, 1614; died in Hoboken, a village near Antwerp, July 25, 1652; he was among the first painters of the Old World to paint subjects observed in the New World.

286. Two Sailing Vessels on a stormy sea.

oak panel: 91/2 x 15 in.

LUDOLF BACKHUYSEN

born in Emden, December 18, 1631; died in Amsterdam, November 1708. He was one of the most renowned of the Dutch marine painters.

287. A Seascape

with some sailing vessels and boats on a stormy sea.

canvas: 48 x 73 in.

There was a similar but smaller picture (in reverse) in the Holford Collection, London (R. Benson, *The Holford Collection*, Dorchester House II., London, 1927, p. 36, No. 164, *Repr.* pl CXLIX) and an even smaller version is in the Corcoran Gallery, Washington, D. C.

HENDRICK CORNELIUS van der VLIET

a painter of church interiors and portraits, born c. 1611 in Delft where he died October 28, 1675.

288. Interior of the Gothic Cathedral of Delft with small figures.

signed and dated: H. Van Vliet
1653

canvas: 543/4 x 55 in.



No. 290—A Still Life with Fruit Juriaan van Streek



No. 289—A Still Life with Parrots

JAN DE HEEM

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JAN DAVIDSZ de HEEM

born 1606 in Utrecht; died in Antwerp between October 14, 1683, and April 26, 1684. He was famous as a painter of still life and flowers.

289. A Still Life with Parrots

oysters, a lobster, together with pomegranates, melons, grapes, lemons, prunes and figs. There are also silver goblets, glasses and shells.

signed: J. D. De Heem

canvas: 591/4 x 453/4 in.

COLLS: The Counts of Schönborn, Castle of Pommersfelden, Catalogue of 1719 and 1857 (as a masterpiece by Jan de Heem); sold in Paris May 17-24, 1867, No. 38 (Pommersfelden Sale).

EXH: San Francisco, Golden Gate International Exposition, 1940.

JURIAAN van STREEK

a Dutch portrait and still life painter, born in Amsterdam c. 1632; interred June 12, 1687.

290. A Still Life with Fruit

on a table together with a silver plate, a nautilus cup and a Delft jug.

signed: J. v. Streek canvas: 273/8 x 221/2 in.

NICOLAAS (CLAES) van HEUSSEN

a painter of still life in Haarlem, born towards 1599; last mentioned in a document of 1631.

291. A Still Life with a Lizard

and a basket of fruit on a table with flowers.

oak panel: 14 x 18 in.

This attribution to Van Heussen has been suggested by W. R. Valentiner.

JAN TEN COMPE

a Dutch painter born February 14, 1713, in Amsterdam, where he died November 11, 1761.

292. A View of Haarlem

with a turreted fortress on the left of a canal spanned by a bridge. On the right a peasant drives his cattle and sheep on a towpath beneath the trees.

signed and dated: J. T. Compe f. 1743

panel: 14 x 153/4 in.

Sold at Christie's, London, May 6, 1929; sold at the American Art Association—Anderson Galleries, New York, October 1929, No. 122.

MARIA H. LA FARGUE

a Dutch *genre* painter, active in the second half of the XVIIIth century, sister of Paulus Constantin La Fargue (1732-1782).

293. The Knife Grinder

stopping beside a woman who displays vegetables. A child with a doll is seen in front of a house.

signed and dated: Maria H. La Fargue

oak panel: 10 x 111/4 in.

COLLS: Stokes; sold at the Anderson Galleries, New York, April 1929, No. 215.

In the manner of CORNELIUS van POELENBURG born in Utrecht c. 1586; died August 12, 1667.

294. Nude Figures in a Landscape seated, as nymphs, on a river bank against a wooded background.

oak panel: 9¾ x 16½ in.

DUTCH PAINTER of the XVIIITH CENTURY

295. An Interior with Ladies and Gentlemen together with some children at a table.

canvas: 17½ x 22½ in. A pendant to No. 296.

DUTCH PAINTER of the XVIIITH CENTURY

296. An Interior with Ladies and Gentlemen

canvas: 17½ x 22 in.

This picture, together with its *pendant* No. 295, has been considered by some critics to be the work of Jan Jozef Horemans the Younger, a *genre* painter born in Antwerp, January 15, 1714; died after 1790.

DUTCH PAINTER of the XVIIITH CENTURY

297-

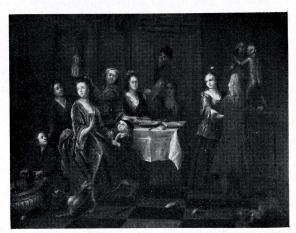
302. Scenes Champêtres

six decorative canvases (now set into the walls of the oak library at Sarasota, formerly in the Astor Mansion, New York), are intended to give the impression of windows opening onto a park. In the foreground behind balustrades groups of ladies and cavaliers carry flowers, fruit or game while others play on musical instruments. Five of these paintings form one series but the sixth belongs apparently to another. They may possibly be the work of Jan Weenix, (son of Jan Baptiste Weenix), who was born in 1640 in Amsterdam, where he died in 1719.

canvases: 100×96 , $127 \times 184\frac{1}{2}$, 127×61 , $127 \times 58\frac{1}{4}$, $127 \times 37\frac{1}{4}$ and $127 \times 50\frac{1}{2}$ in.



No. 295—An Interior with Ladies and Gentlemen DUTCH PAINTER of the XVIIIth Century



No. 296—An Interior with Ladies and Gentlemen Dutch Painter of the XVIIIth Century

AUSTRIAN, GERMAN, DANISH, SWEDISH, AND SWISS PAINT-INGS OF THE XVTH-XVIIITH CENTURIES

AUSTRIAN PAINTER C. 1490

303. Feeding the Hungry

one of the Seven Acts of Mercy. Three pilgrims are seated at a table, served by a patrician, his wife and two attendants. In the foreground at the right a kneeling angel is raising the soul of the benefactor.

panel: 213/4 x 191/4 in.

The anonymous author of this work may be regarded as a Viennese artist, a follwer of the so-called "Schottenstift-Meister." It was formerly attributed to Jerg Ratgeb.

AUSTRIAN PAINTER C. 1490

304. A Family Group Adoring the Holy Veronica with angels holding musical instruments above the altar on either side. There is a choir screen decorated with scenes from the Passion of Christ. The family consisting of two men, four boys, three women (one with a cross to signify that she has died) and

Passion of Christ. The family consisting of two men, four boys, three women (one with a cross to signify that she has died) and six little girls is protected by St. Peter and St. James. The coat-of-arms of the family (a shield with a red crab and a decorative tree with a gold star) is seen in the foreground.

pine panel: $31\frac{1}{2} \times 27$ in.

In the halo are the letters: I H E S V S A N G H E S probably meaning: "Jesus Angesicht", the Face of Christ (volto Santo).

LIT: W. Hugelshofer, In Belvedere VII., Vol. II, 1929, p. 421, Repr. pl. 10 (as Austrian, more particularly Styrian, school). However the author's hesitative attribution of this picture (then the property of J. Böhler, Munich) to the "Master of the Rottal-panel" in the Graz Museum, is not convincing.



No. 303—Feeding the Hungry Austrian Painter c. 1490



No. 304—A Family Group Adoring the Holy Veronica Austrian Painter c. 1490

FRANCONIAN PAINTER of the NUREMBERG SCHOOL, about 1490

305. Christ Before Caiaphas
Hebrew inscriptions appear on the banner and on the scroll.

cradled pine panel: 46 x 39 in.

COLL: Jean Désvignes, Paris; sold at the American Art Association, New York,
December 1929, No. 66.
A pendant to No. 306.

FRANCONIAN PAINTER of the NUREMBERG SCHOOL, about 1490

306. The Miracle of Saint Vitus who heals a man possessed of an evil spirit.

COLL: Jean Désvignes, Paris; sold at the American Art Association, New York, December 1929, No. 67.

A pendant to No. 305.



No. 307—A Legendary Scene "The Master of Saint Severin"

"MASTER of SAINT SEVERIN"

active in the School of Cologne c. 1480-1520.

307. A Legendary Scene

representing a young nobleman and his wife, being entertained at the entrance of a Carthusian monastery. A young monk seems to have fallen in love with the lady. In the background at the right, the same monk and the noblewoman are being attacked by two bears—evidently in punishment for adultery. The young husband and others watch the scene, without attempting to help. On the reverse of the panel a later inscription reads: "Légende de l'ours, Episode de la vie d'Ezzo, Comte Palatin XVe—siecle." canvas affixed to panel: 56¾ x 40 in.

COLL: Emilé Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

This painting is stylistically closely connected with several cyclical representations of the legends of St. Severin, St. Ursula, St. Lawrence, St. Gereon, and St. Bernard, which originated in Cologne at the end of the XVth and the beginning of the XVIth centuries. The anonymous "Master of St. Severin" is but the leading personality of a group of painters active in Cologne between 1480-1520.

Cfr. Harold Brockmann, Die Spätzeit der Kölner Malerschule: Der Meister von St. Severin und der Meister der Ursula-legende, Bonn und Leipzig, 1924.

LUCAS CRANACH the ELDER

born in 1472 in Kronach, Upper Franconia; died in Weimar, October 16, 1553. He was both a painter and engraver, attached to the courts of three Saxon Electors and an intimate friend of Martin Luther. He became one of the most famous and representative German painters of the XVIth century.

308. Cardinal Albrecht of Brandenburg as Saint Jerome seated at a desk in his study on the wall of which hangs a picture of a Madonna, a new version among the artist's well known paintings of this subject. In the foreground the lion (symbol of St. Jerome) and various animals: a deer, a beaver, a squirrel, a flock of pheasants, partridges, a hare and a parrot appear.

signed, with a flying dragon, and dated: 1526.

purple beech panel: 49 x 351/4 in.

COLLS: Rat Hollandt, Brunswick, Germany, 1851; Oberst von Natzmer, Potsdam, 1900; Schröder, Melzen, 1925; P. Cassirer, Berlin, 1926.

EXH: Van Diemen Galleries, New York, Paintings by Lucas Cranach,—; San Francisco, Golden Gate International Exposition, 1940; St. Louis, Mo., City Art Museum, Forty Masterpieces, 1947, No. 9, Repr. in cat.

LIT: Schuchardt, Lucas Cranach II., 1851, No. 60; M. J. Friedländer & J. Rosenberg, Die Gemälde von Lucas Cranach, 1932, No. 158, Repr. pl. 158.

Another variation of the same composition is in the Landesmuseum, Darmstadt. For these the model may be found in the famous engraving by Dürer (in reverse) dated 1514.





No. 310—Portrait of John I No. 309—Portrait of Frederick III Lucas Cranach the Elder



No. 308—Cardinal Albrecht as Saint Jerome Lucas Cranach the Elder

LUCAS CRANACH the ELDER

309. Portrait of Frederick III

Elector and Duke of Saxony (1463-1525) called The Wise. He was founder of the University of Wittenberg and protector of Luther. He was offered, on the death of Maximilian I in 1519, the imperial crown but refused it and in his stead recommended Charles of Spain who became the Emperor Charles V.

signed with the dragon and dated: 1532 (long after the death of the sitter).

panel: 81/8 x 53/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, No. 795; M. Friedländer & J. Rosenberg, Die Gemälde von Lukas Cranach, 1932, p. 79, No. 272.

There are several small portraits of the two Electors dated 1532 and 1533 in the Uffizi Gallery, Florence, and the Wadsworth Atheneum, Hartford, for instance. According to an invoice dated 1533, it would appear that Cranach painted sixty similar portraits with printed texts containing biographical notes on the subjects affixed to the panels as in this instance.

A pendant to No. 310.

LUCAS CRANACH the ELDER

310. Portrait of John I

Elector and Duke of Saxony (1525-1532) called The Constant. He was an advocate of the Reformation and an opponent of Charles V.

Probably painted in 1532.

panel: 81/8 x 53/4 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: Émile Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris 1889, No. 794; M. Friedländer & J. Rosenberg, Die Gemälde von Lukas Cranach, 1932, p. 79, No. 272.

A pendant to No. 309. See notes above.

After JAN LYS called PAN

born in Oldenburg, Germany, c. 1590; died in Venice 1629. He obtained his artistic education in Holland, Rome (Caravaggio) and Venice (Domenico Fetti).

311. The Vision of Saint Jerome

canvas: 81 x 62 in.

The model for this composition is the famous picture by Lys in S. Nicolo da Tolentino, Venice. Other replicas exist in the Gallery at Vicenza and in the Fogg Art Museum, Cambridge, Massachusetts (perhaps by Jordaens). Representing the quintessence of the art of Jan Lys, this composition has been greatly admired. It was also reproduced in an etching by Fragonard.

JOACHIM von SANDRART

born May 12, 1606, in Frankfurt, a. M; died October 14, 1688, in Nuremberg. His contemporaries considered him to be the greatest German painter of his time. He was the author of the "Teutsche Academie" in 1675.

312. An Aged Philosopher

half-length figure, holding a book with the inscription: "Omnia mea mecum porto".

canvas: 24½ x 19 in.

JOHAN HEINRICH SCHOENFELD

baptized in Biberach a. Riss, March 23, 1609; died in Augsburg 1682-'83. He was one of the most important German painters of the XVIIth century.

313. An Episode in Ancient History

representing a commander, accompanied by a page and his horse, raising a curtain to discover a wounded old man lying behind it.

canvas: 591/4 x 461/2 in.

JOHANN HEISS

a German painter, born June 19, 1640, in Memmingen; active in Augsberg from 1677 until his death in 1704.

314. An Allegorical Figure of Truth

with a star on her forehead and torch in her hand floating down towards a multitude awakening from the darkness to new life.

canvas: 361/4 x 601/2 in.

The attribution to Heiss was suggested by H. Voss.

PHILIP PETER ROOS called ROSA di TIVOLI

born in 1655 or 1657 in Frankfurt a. M.; died January 17, 1706, in Rome. He was the son of Johann Heinrich and brother of Johann Melchior Roos and created this special type of pastoral scene.

315. Pastorale

with mountain goats in a rocky landscape. In the foreground at the left a mounted figure appears.

canvas: 147/8 x 303/8 in.

Sold at the American Art Association, New York, 1929, No. 111 (attributed to Salvator Rosa).

PHILIP PETER ROOS called ROSA di TIVOLI

316. A Pastoral Scene

with an aged shepherd seated on the ground surrounded by his dogs, sheep and goats.

canvas: 57½ x 87½ in.

COLL: Sir George Holford, Dorchester House, London; sold at Christie's, London, May 1928, No. 156.

A pendant to No. 317.

PHILIP PETER ROOS called ROSA di TIVOLI

317. A Pastoral Scene

with a young shepherd seated on the ground surrounded by his dog, goats and sheep.

canvas: 57½ x 87½ in.

COLL: Sir George Holford, Dorchester House, London; sold at Christie's, London, May 1928, No. 156.A pendant to No. 316.

JOHANN MELCHIOR ROOS

a painter of animals born 1659 in Frankfurt a. M., where he died in 1731. He was a son of Johann Heinrich Roos and younger brother of Philip Peter Roos.

318. The Young Shepherd asleep with his flock, a dog and a goat. canvas: 43 x 33½ in.

CHRISTOPH LUDWIG AGRICOLA

a German landscape painter, born November 1667 in Regensburg, where he died in 1719.

319. A Wooded Landscape

with high trees and at the right the ruins of a magnificent tomb. In the foreground two riders and other figures appear while at the left a woman spins by the wayside.

canvas: 32 x 24 in.

Workshop of BALTHASAR DENNER

a German painter born in Altona, November 15, 1685; died in Rostock, April 14, 1749. He studied in Altona and Danzig and later in 1707 at the Berlin Academy. He was much admired in his own epoch for the miniature-like execution of his pictures.

320. An Aged Man with a Skull in His Hand canvas: 35½ x 28¼ in.

The weakness in execution of the hands and the skull make it extremely likely that this painting is from the master's studio but not by his own hand.



No. 323—The Sacrifice of Polyxena South German Baroque of the XVIIITH Century



No. 321—Ecce Homo Rottmayr von Rosenbrunn

IOHANN MICHAEL ROTTMAYR von ROSENBRUNN

baptized December 11, 1654, in Laufen am Inn; died October 25, 1730, in Vienna. He was one of the leading masters of Austrian Baroque painting.

321. Ecce Homo

the half-length figure of the Redeemer crowned with thorns and holding a rood in His tied hands.

oval canvas: 363/4 x 283/8 in.

According to Pillwein there was in the former Volckmann collection, Salzburg, an *Ecce Homo* by Rottmayr which H. Tietze mentions in his article in "Jahrbuch der Zentralkommission", Vienna, 1906, N. F. IV. 2, p. 155, as missing. It is quite possible that this is our Sarasota picture.

FRANZ KARL REMP

born in Radovljica (Slovenia) 1675; died in Vienna September 23, 1718, as historical painter to the Imperial Court.

322. An Allegory of Justice and Prosperity

with two figures seated side by side, one with a sword and scales, the other wearing a crown of laurel and holding a sheaf of wheat. In the background the facade of a sumptuous palace appears.

canvas: 383/4 x 531/2 in.

This picture is related to the works painted by Remp about 1707-1711 for Count Attems in Graz.

SOUTH GERMAN BAROQUE PAINTER of the XVIIITH CENTURY

323. The Sacrifice of Polyxena

the youngest daughter of Priam, who, after the fall of Troy, was captured by the Greeks and killed at the tomb of Achilles, following the demand of his ghost, as his portion of the booty. Demeter and Poseidon appear above.

canvas: 241/4 x 143/4 in.

A pendant, also formerly in a private collection in Vienna, depicts the Deliverance of Iphigenia by Diana from the Sacrificial Altar.

JOHANN FERDINAND KIEN

a painter of battle scenes. There is documentary evidence of his activity in Vienna from 1713 until 1715.

324. A Cavalry Battle

as riders storm towards the scene. The battle is being waged in the background at the right before a castle.

canvas: 32½ x 67 in.

MARTIN van MEYTENS

a Swedish-Austrian portrait painter born in Stockholm, June 24, 1695; died March 23, 1770, in Vienna where he had become the favorite portrait painter at the court.

325. Portrait of the Empress Maria-Theresia of Austria represented in a blue dress with golden embroideries. On a table at her left are seen the Austrian Herzoghut, the so-called Hauskrone of the Hapsburg Emperors (made for Rudolph II), the Wenzelkrone (made for the Emperor Charles IV) and the Stephanskrone of Hungary.

Maria-Theresia was born May 13, 1717, married to Franz Stephan of Lorraine February 12, 1736, crowned Queen of Hungary June 25, 1741, and Queen of Bohemia May 12, 1743. She died November 29, 1780.

canvas: 76 x 52 in.

COLL: Baronne de Vaux, Paris; sold at the American Art Association, New York, May 1927, No. 98.

A pendant to No. 326.

MARTIN van MEYTENS

326. Portrait of the Emperor Francis I

born Franz Stephan of Lorraine, three-quarter length, wearing a blue coat, braided in gold, with the Golden Fleece at his breast. He holds the scepter in his hand while on a table at his side lies the crown of the Holy Roman Empire (made for Conrad II) and the *Reichsapfel*.

Franz Stephan of Lorraine was born December 8, 1708, and crowned Roman Emperor October 4, 1745. He died August 18, 1765.

canvas: 76 x 52 in.

COLL: Baronne de Vaux, Paris; sold at the American Art Association, New York, May 1927, No. 99.

A pendant to No. 325.

JOHANN GEORG ZIESENIS

born 1716 in Copenhagen; died in Hanover 1777. He was a distinguished painter of portraits.

327. Portrait of a Young Lady

wearing a blue gown trimmed with white lace and carrying a small black dog under her arm.

canvas: 583/4 x 451/2 in.

COLL: Catholina Lambert; sold at the American Art Association, New York, 1916, Cat. No. 348.

This portrait, formerly considered to be the work of Antoine Pesne, has been recognized by W. Heil as by the hand of Ziesenis.



No. 328—The Dream of Joseph Anton Raphael Mengs





No. 326—Portrait of Francis I No. 325—Portrait of Maria Theresia Martin van Meytens

ANTON RAPHAEL MENGS

born March 23, 1728, in Aussig, Bohemia; died June 29, 1779, in Rome. He was one of the leading masters of neo-classicism in European art.

328. The Dream of Joseph

to whom an angel appears commanding him not to forsake Mary. walnut panel: $42\frac{3}{4} \times 33$ in.

- COLLS: Lord Whitworth; Earl Cooper, presented by him to the Earl of Dorset; The Duke of Westminster, London.
- LIT: L. Viardot, Les Musées d'Angleterre, de Belgique, de Hollande et de Russie, Paris, 1860, p. 140; H. Voss, Die Malerei des Barock in Rom, 1924, p. 659.

Another example of equal artistic merit and quality, painted in 1773 for the Court of Tuscany, now hangs in the Vienna Gallery.

ANGELICA KAUFFMAN

born October 30, 1741, in Chur (Canton Graubünden), Switzerland; died November 5, 1807, in Rome.

329. A Maiden with a Cupid

to whom she shows these lines, which she has written to him:

"Come to me, my beautiful one, and I shall be freed of all sorrows."

signed and dated: Angelica Kauffman pinx.

1775

canvas: 51 x 58 in.

FRANZ HOCHECKER

a landscape painter, member of a family of artists in Frankfurt a. M., born October 5, 1730; died March 25, 1782.

330. A Romantic Landscape

with a river, mountains, towns and a castle at the right and some little figures at the left.

signed: F. Hochecker f.

oak panel: 111/2 x 143/4 in.

A pendant to No. 331.



No. 327—Portrait of a Young Lady JOHANN ZIESENIS



No. 329—A Maiden with a Cupid Angelica Kauffman

FRANZ HOCHECKER

331. A Romantic Landscape

with a river and a castle at the left and at the right a boat and some little figures.

signed: F. H. f.

oak panel: 11½ x 14¾ in.

A pendant to No. 330.

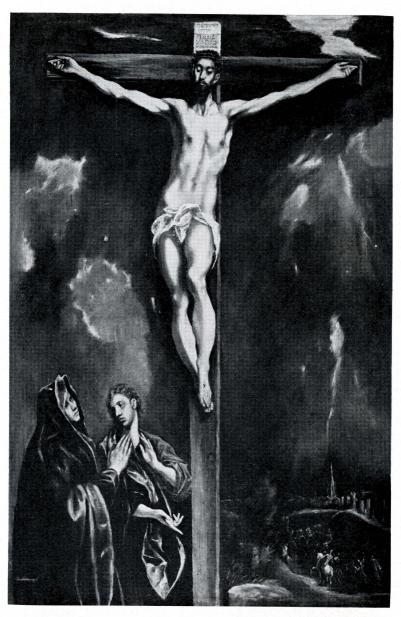
HEINRICH WILHELM SCHWEICKHARDT

a German painter, born 1746 in Brandenburg; died July 8, 1797, in London, where he was active from 1786.

332. A Winter Scene on a Frozen Canal

with a group of cottages at the left. This motif is a familiar one in Dutch painting of the preceding century.

canvas: 29 x 381/4 in.



No. 333—Christ on the Cross EL GRECO

SPANISH PAINTING OF THE LATE XVITH-XVIIITH CENTURIES

DOMENICO THEOTOKOPULOS called EL GRECO

born in 1541 on the island of Crete; interred April 8, 1614, in Toledo, Spain. He was perhaps the greatest of the so-called "Mannerists", originating out of the late Byzantine tradition and coming by way of Venice and Rome to Spain, where he formed a wide field for his activities.

333. Christ on the Cross

with Mary and St. John standing below at the left. At the lower right the Roman soldiery return to Jerusalem, as the sky and the landscape are illuminated by lightning.

signed (at the foot of the cross): kos Theo.... (mostly obliterated)

canvas: 413/4 x 271/4 in.

COLLS: Antonio Gorostiza, Bilbao; Don Eugenio L. de Bayo, Madrid; sold at the American Art Association, New York, December 28, 1928, No. 76 (Repr. in cat. as frontispiece).

LIT: A. Mayer, El Greco, 1926, No. 91 (According to the author, El Greco painted in the years 1588-1590 several variations on this subject in similar compositions, for example those in the collections of Ignacio Zuloaga and the Duke of Alba: see Mayer, op. cit., p. 17).

JUSEPE de RIBERA called LO SPAGNOLETTO born in Jativa about 1590; died September 2, 1652, in Naples, where he had been active after 1616. This important Spanish painter became the leading master of the Neapolitan School.

334. The Madonna with the Child at Her Breast (Virgen de la Leche) appears over the clouds on the crescent moon.

signed and dated: Jusepe de Ribera español Fa 1643

canvas: 433/4 x 391/2 in.

LIT: A. Mayer, In International Studio, November 1929;—, In Thieme-Becker, Künstlerlexikon XXVIII, 1934, p. 233.



No. 334—The Madonna with the Child at Her Breast Jusepe de Ribera

Italian Follower of JUSEPE de RIBERA

335. The Flaying of Marsyas by Apollo

on the point of skinning the satyr who lies on the ground, his legs bound to a tree. Three horrified younger satyrs watch the cruel sight.

canvas: 691/4 x 941/4 in.

The subject is a familiar one to seicento painting. There exist two pictures representing it (both signed by Jusepe de Ribera and dated 1637) in the galleries at Brussels and Naples, similar in composition to the present work, but in reverse. Years ago a comparable version by Luca Giordano was seen in a private house in Naples; another is in the Escorial. Guido Reni treated the same subject in a painting in the Pinakothek, Munich; G. B. Langetti, in one in the Dresden Gallery. The Sarasota picture, differing somewhat from all, is certainly not a copy but an original work belonging to this group.



No. 335—The Flaying of Marsyas Italian Follower of Jusepe de Ribera



No. 336—Portrait of Philip IV of Spain Diego Velasquez

DON DIEGO de SILVA y VELASQUEZ

the greatest painter of Spain, baptized June 6, 1599, in Seville; died August 6, 1660, in Madrid. Universal in spirit, his virtuosity has had a profound influence on the work of many later artists.

336. Portrait of Philip IV King of Spain

full-length, wearing a yellow leather jerkin with sleeves and trunks of brown, richly embroidered in gold, and high brown riding boots. A crimson scarf lies over his right shoulder, a baton is held in his right hand and his plumed hat is seen on a table by his side.

Philip IV was born April 8, 1605, and became King of Spain after the death of his father, Philip III, in 1621. He was a great art Mycaenas of the Austrian House of Habsburg. He died September 17, 1665.

canvas: 82 x 47 in.

- COLLS: The Prince of Oranien, Brussels, 1833; Sir George Holford, Dorchester House, London (purchased from Nieuwenhuys, 1853); sold at *Christie's*, London, May 1928, No. 147.
- EXH: The Royal Academy, London, Winter Exhibition, 1887, No. 126; The Guildhall, London, 1901, 124; The Grafton Gallery, London, Spanish Art, 1913-14, No. 61; San Francisco, Golden Gate International Exposition, 1940.
- LIT: J. D. Passavant, Kunstreise durch England und Belgien, 1833, p. 394;—, Tour of a German Artist II., p. 180 (as an original); C. B. Curtis, Velasquez & Murillo, 1883, pp. 47-48 (as original); C. Justi, Diego Velasquez and His Time, 1889, p. 112 (praises this picture highly as an original by Velasquez); W. Gensel, In Klassiker der Kunst VI, Velasquez, 1905, p. 13;—, 4th ed., 1925, Repr. p. 167 (A Salazar doubts it but had not seen the original); Armstrong, Life of Velasquez, 1896 (as an original); A. Mayer, Velasquez, Catalogue Raisonné, 1935 (as a "fine studio picture" which the author supposes to be connected with a lost original painted 1627-28, not later than January 1628); R. Benson, The Holford Collection, Dorchester House II., 1927, p. 16, No. 118, Repr. pl. CVI (as an original).

The excellent quality of this picture as a whole and the masterly brushwork, particularly in the head, the hands, the scarf and many other parts, finally the fascinating and very personal coloring, indicates that this is an original by Velasquez painted c. 1627.



No. 337—Portrait of Mariana of Austria Diego Velasquez

DON DIEGO de SILVA y VELASQUEZ

337. Portrait of Mariana of Austria

second wife of Philip IV of Spain, in a dark dress with rich silver embroidery. Mariana, the daughter of the Emperor Ferdinand III, was born in Vienna, December 24, 1635, married to King Philip IV in 1649 and died in Madrid May 16, 1696. canvas: 57½ x 45½ in.

COLLS: The Royal Palace, Madrid; given by King Ferdinand VII, in exchange for two pictures by Zurbarán, to Dean Canon Lopez Cepero, Seville; Sr. Rodenas, Seville; General John Meade; sold June 26, 1847; Mr. Beauclerc, London; Richard Ford, London; Captain Ford and John Ford, London; Fine Art Co., Lucerne.

EXH: The Royal Academy, London, 1890; The Grafton Gallery, London, Spanish Art, 1913-14, No. 64.

LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 223 (then in Richard Ford's collection: "Velasquez........of excellent keeping in the silvery tones, and broadly and spiritedly treated". The owner is called "a great connoisseur in Spanish art"; C. B. Curtis, Velasquez and Murillo, 1883, p. 95, No. 241; C. Justi, Velasquez II., 1st ed., 1888, p. 292,—3rd ed., 1922, p. 280 (as a school replica); J. A. de Salazar, In Klassiker der Kunst, Velasquez, Repr. p. 216; A. Mayer, Velasquez, Catalogue Raisonné, 1936, p. 117, No. 497 (as a studio replica of a lost original, painted with the assistance of the master himself).

The composition is similar to full-length portraits of Mariana of Austria in the Prado, Madrid, and in the Vienna Gallery in which the collar, jewels and coiffure are somewhat different, a double strand of pearls crosses from shoulder to shoulder and the hair is arranged in concentric rolls, not in pendant ringlets as in the Sarasota example. This painting is of remarkable quality. Although to a certain extent the work of assistants, possibly Juan Carreño as one, yet it appears to have been retouched in essential parts by the master himself.



No. 338—Portrait of Mariana of Austria
JUAN CARRENO
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DON JUAN CARREÑO de MIRANDA

born March 25, 1614, in Avilés (Asturia); died September 1685 in Madrid. He became the successor to Velasquez, after the latter's death, as Court Painter to Philip IV and Charles II.

338. Portrait of Doña Mariana of Austria, Oueen of Spain

as a widow in the garb of a nun of the order of St. Dominic (after her husband's death in 1665). She is seated in an armchair before a pulpit desk. In the background what appears to be a monument is seen while above it hangs a picture representing the *Raising of Lazarus*.

signed: J. Carreño, p.

canvas: 683/8 x 393/4 in.

COLL: Stokes, New York.

JUAN de PAREJA called EL ESCLAVO

a Spanish painter of Moorish origin, born towards 1610 in Seville; died 1670 in Madrid. He was called the "Slave of Velasquez," whom he assisted and by whom his portrait was painted.

339. The Flight into Egypt

with an angel guiding the Holy Family.

signed and dated: Pareja

1657

canvas: $66\frac{1}{2} \times 49\frac{1}{2}$ in.

There are but two other signed pictures by this Moorish painter: The Calling of St. Matthew (dated 1661) in the Prado, Madrid, and The Baptism of Christ (dated 1667) in the Museum of Huesca. The Sarasota painting is thus the earliest of Pareja's authentic works.

The portrait of Juan de Pareja painted by Velasquez is in the collection of Lord Radnor, Longford Castle. A very good replica of it is in the Archer Huntington Collection, now exhibited in the Hispanic Society, New York.



No. 339—The Flight Into Egypt JUAN DE PAREJA



No. 340—Saint Joseph Offering Fruit to the Infant Christ Francisco Zurbaran

FRANCISCO ZURBARÁN

baptized November 7, 1598, in Fuente de Cantos (Estremadura); active in Seville and Madrid, where he died in 1664. He became famous for his representations of religious ecstasy and monastic life.

340. Saint Joseph Offering Fruit to the Infant Christ who is seated on the back of a donkey led by a boy.

canvas: 33½ x 45½ in.

This composition is identical with the upper left quarter of a large picture, the Departure of the Holy Family from Egypt for Galilee (Matthew 2: 20, ff.) in the Toledo (Ohio) Museum of Art, erroneously entitled Flight into Egypt. The Sarasota picture, executed c. 1638, appears to be a fragment of Zurbarán's original, while the Toledo painting is a studio replica of the entire composition. Waagen (Art Treasures in Great Britain, II., p. 458) declares the Toledo picture, then in the collection of the Earl of Clarendon, "too feeble for the master"; M. Soria, In Art in America, 1944, p. 134 considers it to be "probably by the brothers Francisco and Miguel Polanco".

SPANISH PAINTER in the manner of FRANCISCO ZURBARÁN

341. The Vision of Saint Francis of Assisi kneeling in profile to the left, full-length.

canvas: 703/4 x 43 in.

This figure recalls especially Zurbarán's Kneeling St. Bonaventura in the Dresden Gallery.

SPANISH MASTER of the XVIITH CENTURY

342. Abigail

the beautiful wife of Nabal and afterwards of King David to whom she gave food in his flight from Saul. The bread and wine presented are prophetic symbols of the institution of the Holy Eucharist. The Chalice of the New Testament appears in the background.

inscribed: ABIGAIL

v es figura de Maria Sanctissima / en auer aplacado la ira de Dabid: y del ss. mo sacramento / en el Pan i vino que le offreçio / Abigail soi prudente / que el rigor por el pecado / detuge en Dabid airado / en el riesgo mas urgente / lib. Reg. cap. 25

canvas: $70\frac{1}{2} \times 41\frac{1}{4}$ in.

COLLS: The Toreador Currito Cuchares, Seville (end of the XIXth century); Ignacio Zuloaga, Madrid; Mrs. Lydig, New York.

LIT: P. LaFond, In Les Arts VII., 1908, p. 27 (as a Sybil by Zurbarán in the Zuloaga Collection); A. Mayer, Historia de la Pintura Española, p. 346 (as doubtful); M. Soria, In Art in America, 1944, p. 134 (suggests the attribution to Zurbarán's pupil, Antonio del Castillo Saavedra, 1616-1668).

The painting has been traditionally ascribed to Zurbarán, cf. a letter by Ignacio Zuloaga, dated New York, February 25, 1925.

A pendant to No. 343.



No. 344-The Vision of St. John, Evangelist



No. 345—The Vision of St. John, Evangelist Alonso Cano



No. 342—Abigail



No. 343—The Holy Eucharist SPANISH MASTER of the XVIIth Century

SPANISH MASTER of the XVIITH CENTURY

343. An Allegorical Figure of the Holy Eucharist as a richly clad elderly matron holding a loaf of bread in her hand. She gazes upward at a monstrance appearing in the sky.

COLLS: The Toreador Currito Cuchares, Seville (end of the XIXth century); Ignacio Zuloaga, Madrid; Mrs. Lydig, New York. M. Soria (In Art in America, 1944, p. 134) calls the figure St. Clara of Assisi. However this Saint, the founder of the Order of the Clarisse, is always represented in her habit as a nun and never has a loaf of bread as an attribute.

A pendant to No. 342.

ALONSO CANO

a Spanish painter, architect and sculptor baptized March 19, 1601, in Granada, where he died September 3, 1667.

344. The Vision of Saint John the Evangelist seated in a landscape as God the Father appears in the sky with the Triangle, symbol of the Holy Trinity. He holds a Globe and a Scroll and is attended by two angels.

canvas: 28 x 151/2 in.

COLLS: Le Maréchal Général de Soult, Duc de Dalmatie; sold in Paris, May 1852; Le Duc de Galliera.

LIT: P. LaFond, Alonso Cano, In Monatshefte für Kunstwissenschaft II., 1909, p. 262, No. 156.

A pendant to No. 345.



No. 347—The Holy Family
BARTOLOME ESTEBAN MURILLO

canvas: 821/4 x 621/8 in.

An early work by the master while still under the influence of Zurbarán. The composition is familiar in Murillo's oeuvre; see this master's paintings in the Hermitage Gallery, and formerly at Sully & Co., London (A. L. Mayer, In Klassiker der Kunst, Murillo, Munich, 1912, pl. 59 and 60).

BARTOLOMÉ ESTEBAN MURILLO

348. The Immaculate Conception

of Mary standing on a crescent moon surrounded by a flight of little angels. A late version of this famous subject treated many times by the artist.

canvas: 99 x 731/2 in.

- COLLS: Painted for the Cathedral of Lima, Peru (founded 1535, consecrated 1625 and destroyed by earthquake 1746. It was restored in 1758); Messrs. Henry Graves & Co., London, where it had been sent from Lima, c. 1850; sold at *Christie's*, London, June 30, 1850 (catalogue of the sale states that it was painted for the Marqués de Santa María); Wynn Ellis, London; sold July 15, 1876.
- LIT: C. B. Curtis, Velasquez & Murillo, 1883, p. 134, No. 14.

 Although in some parts this picture is not in a good state of preservation, its superior quality and transparency of coloring are plainly evident.

BARTOLOMÉ ESTEBAN MURILLO

349. Saint Joseph Supporting the Standing Infant Christ who holds a stalk of lilies.

canvas: 423/4 x 333/4 in.

COLLS: King Louis Philippe of France (sale No. 168); Mrs. Lyne Stephens, Lynford Hall, Brandon, Norfolk.

EXH: Paris, 1874, Alsace-Lorraine Exhibition.

LIT: C. B. Curtis, Velasquez & Murillo, 1883, p. 252, No. 344; A. Mayer, In Klassiker der Kunst, Murillo, 2nd ed., 1923, Repr. p. 185 (dates the picture between 1670 and 1675).

There is a replica in the Cook Gallery, Richmond, and a copy by Tobar in the Gallery of the Art Corporation, Glasgow.

Attributed to BARTOLOMÉ ESTEBAN MURILLO

350. The Assumption of the Virgin

who ascends into the golden light of Heaven attended by angels. Below seven apostles surround her tomb adorned with roses and carnations.

canvas: 96 x 64 in.

COLLS: Said to have been formerly in the Capuchine Convent in Genoa; Porter Walsh, 1810; Jacob Fletcher, Allerton (near Liverpool); Arthur Ruck, London; sold through J. Böhler, Munich, 1925.

EXH: The Royal Academy, Burlington House, London, Old Masters, 1880.

LIT: Waagen, Art Treasures in Great Britain, Suppl., 1857, p. 420 (as by Murillo); C. B. Curtis, Velasquez & Murillo, 1883, p. 140 (as by Murillo); endorsed by A. Mayer as by Murillo.

This painting lacks Murillo's inimitable charm and transparency of coloring. It should be attributed to one of his pupils who was also influenced by the Flemish School.

Attributed to BARTOLOMÉ ESTEBAN MURILLO

351. Saint Peter in Prison

in a blue and yellow robe, kneeling, his hands folded in prayer. He looks upward. A book and key are at his side.

canvas: 64 x 42 in.

COLLS: Sir Richard Worsley, London; The Earl of Yarborough, London; sold at *Christie's*, London, July 12, 1929, No. 56.

EXH: The British Institution, London, 1849, No. 11 (as by Murillo).

LIT: Waagen, Art Treasures in Great Britain II., 1854, p. 87 (as "an excellent work by Ribera); G. B. Curtis, Velasquez & Murillo, 1883, p. 263, No. 379 c. (as by Murillo).

JUAN de VALDÉS-LEAL

born May 4, 1622, in Seville; active in Cordoba, later in his native town, where he died October 14, 1690. He was one of the most brilliant colorists of the Spanish School.

352. Salome Dancing Before Herod and Herodias while two musicians play in the background.

canvas: 14 x 181/4 in.

COLLS: Sir Edgar Vincent, Esher (London); Viscount d'Abernon, Esher; sold at Christie's, London, June 28, 1929.

LIT: A. Beruete, Valdes-Leal, Madrid, 1911, p. 71; A. Mayer, Die Sevillaner Malerschule, Leipzig, 1911, p. 194;—, In Zeitschrift für Bildende Kunst, N. F. XXV., 1914, p. 72 (doubts whether this picture is by the master, ascribing it rather to his pupil, Matias Arteaga y Alfaro, 1630-1703);
P. Lafond, Juan de Valdes-Leal, In Gazette des Beaux Arts LII., 1910, p. 476.

NICOLAS RODRÍGUEZ XUAREZ

a Mexican painter, born 1667 in Mexico, where he died in 1734. A son of Antonio Rodríguez and brother of Juan Rodríguez Xuarez (1675-1728), Nicolas, after the death of his wife, became a priest. His known dated works are found from 1690 until 1722. He is sometimes called "El Apelles Mejicano".

353. The Holy Kinship

including the Madonna, the Child and St. Joseph with St. Anne and Joachim. The two women are seated with the Child between them, while in the sky appears God the Father.

signed and dated: Nicolas Rodríguez Xuarez fec. ano do 1699

canvas: 63 x 75 in.

I am indebted to M. Elizabeth Du Gué Trapier for biographical data concerning this artist. See further: A. V. Chavez, *Tres Siglos de Pintura Colonial Mexicana*, Editorial Polis, Mexico, D. F., 1939; Thieme-Becker, *Künstlerlexikon XIX.*, 1926, see: Juarez.

The Sarasota painting had remained unknown to both authors.



No. 354—The Penitent Magdalen
SPANISH PAINTER of the XVIIth Century



No. 357—Saint Joseph
Formerly attributed to BERNARDO LLORENTE



No. 360—Venus and Mars with Cupid and Chronos Simon Vouet

FRENCH PAINTING OF THE XVITH, XVIITH AND XVIIITH CENTURIES

FRENCH PAINTER of the XVITH CENTURY

359. Portrait of a Lady

of high rank, in a pink dress beaded with pearls. She wears a pendant with a kneeling angel on it. The sitter has been supposed to be Catherine de Médicis, Queen of France.

nut panel: 14 x 10 in.

COLLS: Émile Gavet, Paris; Mrs. Oliver H. Belmont, Newport, R. I.

LIT: É. Molinier, Collection Émile Gavet, Catalogue Raisonné, Paris, 1889, p. 193, No. 826 (as French School, XVIth century).

SIMON VOUET

prominent French painter, born 1590 in Paris, where he died in 1649. He was active in Italy from 1611 until 1627.

360. Venus and Mars with Cupid and Chronos
the Goddess of Love caressed by the God of War as Chronos
discovers Amor under the net of the divan.

canvas: 57½ x 42½ in.

The attribution to the French School has been suggested by W. Heil.



No. 361—The Holy Family with the Infant Saint John NICOLAS POUSSIN



No. 365—Saint Bruno NICOLAS MIGNARD



No. 364—An Arcadian Landscape Follower of Claude Lorrain

GASPAR DOUGHET called GASPAR POUSSIN

363. A Classical Landscape

with a view of a mountainous and wooded region. Classic buildings are seen on an eminence at the left while in a valley in the foreground Apollo and the Muses are grouped in various attitudes.

canvas: 61 1/3 x 883/4 in.

Sold at the American Art Association, New York, October 1929.

Follower of CLAUDE LORRAIN

Claude Gellée, called Claude Lorrain, was born in 1600 in Champagne, near Mirecourt (Dep. Vosges); died November 23, 1682, in Rome. He was one of the most influential landscape painters of his century, translating the patterns of the Bolognese Academy in terms of his native Gallic taste as models for subsequent generations of painters who chose this subject.

364. An Arcadian Landscape

with Apollo, Marsyas and other small figures and animals introduced. On the left a rocky shore with tall trees is seen where a group of shepherds and maidens water their flocks of sheep and cattle near the brinks of the river. On the right a high aqueduce crosses the dense woods while a classical pavilion appears on a hill.

canvas: 411/4 x 53 in.

COLLS: Viscount Falmouth, Mereworth Castle, near Maidstone, Kent; sold at the American Art Association, New York, April 1927.

This composition is to be found in the master's "Liber Veritatis" as No. 95. There are three pictures corresponding to Claude's drawing: one in Lord Leicester's collection at Holkham Hall (Waagen, Art Treasures in Great Britain III., 1854, No. 419), a second one now in New York (formerly in Captain F. L. Tretter's collection) and the third in Sarasota. There are slight differences between the second and third version, one showing the landscape in full daylight, the other towards sunset.

NICOLAS MIGNARD

called Mignard d'Avignon, a French painter born in Troyes February 7, 1606; died in Paris March 20, 1668.

365. Saint Bruno Kneeling in Fervent Prayer full-length, in a rocky recess.

canvas: 73 x 49½ in.

COLLS: The Earl of Bessborough; sold to the First Earl Grosvenor; The Duke of Westminster, Grosvenor House, London.

EXH: Burlington House, London, 1870.

LIT: J. Young, A Catalogue of the Pictures at Grosvenor House, London, 1821, No. 66 (attributed to Andrea Sacchi); Waagen, Art Treasures in Great Britain II., 1854, p. 170 (as by Andrea Sacchi); H. Posse, Der römische Maler Andrea Sacchi, Italienische Forschungen, Kunsthistorisches Institut, Florence, 1925, N. F. I., p. 66 (as by Claude Mellan); M. Huggler, In Thieme-Becker, Künstlerlexikon XXIV., 1930, p. 365 (as by Claude Mellan).

ENGR: Claude Mellan, (invenit and indicated to Cardinal Richelieu).

A similar painting by Nicolas Mignard is to be found in the Musée Calvet, Avignon, No. 292, signed: N. Mignard faciebat Avenione, 1638. A replica, the head and shoulders alone, was exhibited under the name of Zurbarán in an exhibition at the Arcade Gallery, London, November-December 1943.

SÉBASTIEN BOURDON

a French painter and engraver, born in Montpellier February 2, 1616; died in Paris May 8, 1671. He was influenced by Nicholas Poussin and G. B. Castiglione.

THE SEVEN ACTS OF MERCY

- 366. Feeding the Hungry
 Abraham welcoming the angels. (Gen. 18:1-8)
- 367. Giving Drink to the Thirsty

 Obadiah hides a hundred prophets in a cave. (I. Kings 18:4)
- 368. Clothing the Naked

 Job distributes money and clothes to the poor. (Job 31:19-22)
- 369. Welcoming the Strangers
 Lot receives the angels. (Gen. 19:1-3)
- 370. Freeing the Captive

 Jeremiah is freed from prison by Nebuzar-adan. (Jer. 39:11-14)
- 371. Healing the Sick

 David in sackcloth prostrates himself at the altar. (I. Chr. 21:16-27)
- 372. Burying the Dead

 Tobit privately buries those killed at Nineveh by Sanherib.

 (Apocrypha, Book of Tobit)

 canvases: each 48 x 69 in.
- COLLS: Aufrére; The Earl of Yarborough, London; sold at Christie's, London, July 12, 1929.
- EXH: The British Institution, London, 1853, Nos. 33, 35, 92, 93, 94, 100, 119; Manchester, England, *Art Treasures*, 1857, No. 604 (only No. 367 above).
- LIT: Waagen, Art Treasures in Great Britain, Suppl., 1857, pp. 505-506 ("Bourdon in the taste of Nicholas Poussin and also of about the same size of the Seven Sacraments".)



No. 366—Feeding the Hungry Sebastien Bourdon



No. 372—Burying the Dead Sebastien Bourdon

FRENCH PAINTER about 1700

373. The Reconciliation of Jacob and Esau

with the latter's attendants at the left. At the right Leah and Rachel, the wives of Jacob, and their children appear. (Gen. 33) canvas: 62½ x 82 in.

I. D' AUDENAERDE

a French painter, active in Lille in the XVIIIth century.

374. At Juno's Bidding Aeolus Opens the Gate

to liberate the winds from the cave, while nymphs among the clouds pour rain on the ships of Aeneas. (Virgil, Aeneid I., 50 ff.)

signed and dated: J. Daudenard 1735

(the last figure could also be interpreted as a "3" or "7".)

canvas: 371/2 x 51 in.

COLLS: Lord Grenfell; Paget; S. Marx Inc., Auctioneers, New York, No. 172.

LIT: Guide des Étrangers, Lille, 1772; Hondoy, Études Artistiques, Paris, 1877; In Thieme-Becker, Künstlerlexikon II., 1908, p. 235; W. E. Suida, In Art in America, vol. 32, 1944, p. 8, ff.

This is the only known work by a very skillful painter who belonged to the circle of Charles Antoine Coypel. Nothing is known about his life and works. According to a "Guide des Etrangers" in 1772, there were some pictures by this master in Lille. This is possibly one of those paintings. G. Glück points out that Descamps in his "Voyage Pittoresque", 1769, mentions another picture by "D'Audenaerde de Lille" a Deposition of Christ.



No. 376—A Girl Reading a Letter Studio of Francois Boucher



No. 374—At Juno's Bidding Aeolus Opens the Gate J. D'Audenaerde

JEAN RAOUX

a French painter, born 1677 in Montpellier; died in Paris, February 10, 1734. He worked in London together with Antoine Watteau in 1720-21.

375. A Girl in Rococo Costume

stretches out her hand to capture a bird in flight.

canvas: 44 x 34 in.

The attribution to Raoux has been suggested by H. Voss.

Studio of FRANCOIS BOUCHER

born September 29, 1703 in Paris, where he died, May 30, 1770. He was a representative painter of the French XVIIIth century between Watteau and Fragonard.

376. A Girl Reading a Letter

in profile to the right, as she peruses a sonnet on parchment. Her bodice is open at the front and a full-blown pink rose is at her breast.

oval canvas: 24 x 20 in.

COLL: Frédéric Spitzer, Paris; sold at the Anderson Galleries, New York,
January 1929, No. 529, cat. p. 247 ("Attributed to François Boucher....
This picture has been known as a work of Boucher and has figured as such in various loan exhibitions. It was a gift of Sir Richard Wallace to the late Frédéric Spitzer, from the Spitzer legacies.")



No. 377—Portrait of Philippine Charlotte
Antoine Pesne



No. 378—Portrait of Sophia Dorothea
Antoine Pesne

ANTOINE PESNE

a French painter, born in Paris May 23, 1683; died in Berlin, August 5, 1757. He was made Court Painter to Frederick I of Prussia in 1710 and is especially famous for his works executed under Frederick II.

377. Portrait of Philippine Charlotte, Princess of Prussia and Duchess of Brunswick (1716-1801), in a rose dress embroidered in silver.

inscribed: Philippine Charlotte
Prinzessin v. Pr.
Herzogin v. Braunschweig
geb. 1716 + 1801

canvas: $57\frac{1}{2}$ x 44 in. COLL: The Royal Palace, Berlin.

EXH: San Francisco, Golden Gate International Exposition, 1940.

ANTOINE PESNE

378. Portrait of Sophia Dorothea, Princess of Great Britain

wife of King Frederick William of Prussia and mother of Frederick the Great, clad in a dress embroidered in gold and an ermine-lined cape; three-quarter-length.

inscribed: SOPHIE DOROTHEE PRINZESS
V. GR. BRITTANIEN, GEMAHL
FRIEDR. WILH. I. KOENIG
V. PREUSSEN geb. 1687 + 1757

canvas: 57 x 44 in.

COLL: The Royal Palace, Berlin.



No. 380—Presumed Portrait of Louis XV as Bacchus Jean Marc Nattier

ANTOINE PESNE

379. Portrait of a Queen

seated in an armchair. She wears a Russian order and a crown lies on a table at her right.

canvas: 561/4 x 431/4 in.

The sitter, presumed to be the Empress Catherine of Russia, cannot be identified with certainty. However the crown is so similar to that in the portrait of Queen Sophia Dorothea, No. 378, that the present lady would appear also to be a Queen of Prussia rather than an Empress of Russia.

JEAN MARC NATTIER

a French portrait painter, born in Paris, March 17, 1685, where he died November 7, 1766. He became Painter to the Court after 1737.

380. Presumed Portrait of Louis XV, King of France three-quarter length as Bacchus with the attributes of the latter: a goblet of wine, a winestock (Thyrsos), vine leaves and a leopard-skin (instead of the usual panther-skin).

canvas: 5½ x 43½ in.

CHARLES ANTOINE COYPEL

a French painter, born July 11, 1694, in Paris, where he died June 14, 1752. He was the son and pupil of Antoine Coypel, made first painter to the King in 1747.

381. Portrait of Madame de Bourbon Conti

festooned with a garland of flowers by two cupids. She is seated, three-quarter-length against a background of trees, wearing a blue gown lined with old rose silk.

signed and dated: C. A. Coppel 1731

canvas: 541/8 x 417/8 in.

COLL: James Stillman, New York; sold at the American Art Association, New York, February 1927, No. 20.

This painting, formerly ascribed to Charles André van Loo, was discovered, after recent cleaning, to bear the signature of Charles Antoine Coypel and the date of execution.



No. 381—Portrait of Madame de Bourbon Conti Charles Antoine Coypel

Studio of JEAN BAPTISTE GREUZE

a French painter born August 21, 1725, in Tournus (Dept. Saône et Loire); died March 21, 1805, in Paris. The sentimental moralizing *genre*, which he introduced into French painting, had an enormous popular success.

382. Meditation

of a maiden who leans against a column, with two doves and a wreath in her hand. Three-quarter-length.

canvas: 53 x 42 in.

COLL: Baron Léopold de Rothschild, London.

EXH: The British Institution, London, 1862, No. 66.

Although a pleasing picture, cleverly painted in some parts, it is not by the master himself but rather from his studio.

After ELIZABETH LOUISE VIGÉE LE BRUN

born 1755 in Paris and married in 1776 to J. P. B. Le Brun, an art dealer. Marie Antoinette patronized her studio after 1779. At the outbreak of the revolution Mme. Le Brun went to Russia and Italy, returning to France in 1805. She died in 1842.

383. Marie Antoinette, Queen of France

seated, full-length, wearing a gown of blue velvet and white satin, edged with fur and a hat trimmed with feathers.

pastel: 87½ x 56½ in.

The attitude corresponds to that of the Queen in the portrait group at Versailles, Marie Antoinette with Her Children, painted in 1787.



No. 384—King Candaules with

Queen Nyssia and Gyges

French Painter of the Late XVIIIth Century

FRENCH PAINTER of the LATE XVIIITH CENTURY

384. King Candaules with Queen Nyssia and Gyges

The Greek historian Herodotus relates that one day the Lydian monarch, proud of his wife's beauty, permitted his favorite, Gyges, to gaze secretly upon his naked wife. Outraged by the discovery of this trick, the Queen then caused the King to be slain and married Gyges, who became the ruler of Lydia in his stead. (689 B. C.)

canvas: 33 x 263/4 in.

COLL: W. Taylor, London.

This painting was formerly attributed to Eustache Le Sueur (1617-1655) but it could not have been painted earlier than the latter part of the XVIIIth century for it is surely by a very competent neo-classic hand.



No. 387—The Honourable Mary Lillian Scott

ALLAN RAMSAY



No. 385—The Children of Lord Craven Sir Pieter Lely

"Blues" at the Battle of Minden, where his bravery decided the victory. He fought at Warburg in 1760 and at Kirckdenkirch in 1761 against the forces of the Duc de Broglie and the Prince de Soubise. On his return to England, Granby was made a member of the Privy Council, Lord Lieutenant of the County of Derby (1764) and Commander-in-Chief (1766-1769). He died at Scarborough October 15, 1770.

COLLS: Le Maréchal Duc de Broglie; Le Duc de Berghes, Chateau de Rhasnerin, Normandy; Charles John Wertheimer, London (purchased, 1900).

EXH: Society of Artists, London, 1766, No. 137; The Royal Academy, London, Winter Exhibition of Old Masters, 1904; The Royal Academy of Arts, Berlin, Old English Masters, 1908.

LIT: Leslie and Taylor, Life and Times of Reynolds, London, 1865; A. Graves & W. V. Cronin, A History of the Works of Sir Joshua Reynolds I., (privately printed—125 copies only), London, 1889, in 4 v., p. 380 and Suppl. p. 1324; Sir W. Armstrong, Sir Joshua Reynolds, London, 1900; Lord R. Gower, Sir Joshua Reynolds, London, 1908; Comte G. de Contades, In a folio published by Duveen Brothers on this portrait; Catalogue of the Exhibition of Old English Masters, Königliche Akademie der Künste, Berlin, 1908, No. 56 (then in the Wertheimer Collection).

ENGR: J. Watson (1740? - 1790).



No. 389—The Marquis of Granby SIR JOSHUA REYNOLDS



No. 390—General Philip Honywood Thomas Gainsborough

THOMAS GAINSBOROUGH

one of the greatest English portrait and landscape painters of the XVIIIth century, baptized May 14, 1727, in Sudbury (Suffolk); died August 2, 1788, in London.

390. Portrait of General Philip Honywood, 1710-1785 mounted on a brown horse. The beautiful landscape in the background is that of the park at Marks Hall. The largest work by the master, it has the reputation of being the finest equestrian portrait ever painted by him. It was possibly suggested by the exhibition in 1761 of Reynolds' large equestrian portrait of Lord Ligonier.

painted in 1765 and first exhibited in that year.

canvas: 1241/2 x 1151/2 in.

COLLS: The Honywood Family, Marks Hall, Essex; W. Lockett Agnew, (Agnew, Old Bond Street, London, 1898).

- EXH: The Society of Artists, Spring Gardens, London, 1765; The Guildhall, London, 1902, No. 46; The Royal Academy, London, 1907, No. 79; The Royal Academy, Berlin, Old English Masters, 1908; Earl's Court, London, Japan-British Exhibition, 1910, No. 18.
- LIT: C. R. Leslie & T. Taylor, Life and Times of Sir Joshua Reynolds I., London, 1865, p. 249; Mrs. A. Bell (N. D'Anvers), Thomas Gainsborough, London, 1897, p. 62; W. G. Boulton, Thomas Gainsborough, His Life, Work, Friends and Sitters, London, 1907, pp. 89-90; Sir W. Armstrong, Gainsborough and His Place in English Art, London, first ed., 1899 p. 115-116, ed. 1909, pp. 115-116; M. H. Spielmann, British Portrait Painting I., London, 1910, p. 80; W. T. Whitley, Thomas Gainsborough, London, 1915, Repr. p. 44.

Studio of GEORGE ROMNEY

an English portrait painter, born in Dalton-Le-Furness (Lancashire) December 15, 1734; died in Kendal November 15, 1802.

391. Portrait of Mrs. Oliver (née Shakespeare) with her sleeping infant on her lap.

canvas: 361/2 x 273/4 in.

Sold at the American Art Association, New York, April 1927.

This is a replica of only part of a larger composition of the same subject which was exhibited in London, 1913-14 in the Second National Loan Exhibition, *Woman and Child in Art*, No. 14. At that time the picture was the property of Sir W. H. Lever, Bart.

FRANCIS WHEATLEY R. A.

an English portrait painter, born in 1747 in London, where he died June 28, 1801.

392. Summer—Portrait of a Young Lady full-length, dressed in white with a straw hat in her right hand. canvas: 88½ x 575% in.

JOHN HOPPNER

an English painter, born in 1758 of German parents, in White-chapel (London), where he died January 23, 1810.

393. Portrait of Anne, Countess of Sheffield

three-quarter-length, wearing a white dress and a blue ribbon in her hair, against a landscape background with foliage, in the right hand corner of which appears a coat-of-arms.

canvas: 49 x 39 in.

Anne, second daughter of Frederick, 2nd Earl of Guildford, was born January 8, 1764, and married to John, 1st Earl of Sheffield, (as his third wife) on January 20, 1798. She died January 18, 1832.

COLL: The Earl of Sheffield; sold at *Christie's*, London, 11, 1909 to Agnew. LIT: W. McKay and W. Roberts, *John Hoppner*, New Edition, 1914, Suppl.

p. 46.

JOHN HOPPNER

394. Portrait of George, Prince of Wales

full-length, wearing the Insignia of the Order of the Garter. canvas: 92½ x 57 in.

George Augustus Frederick, who reigned as King of Great Britain and Ireland from 1820 to 1830, was born in St. James' Palace, August 12, 1762, the son of George III. He was created Prince of Wales eleven days later, became Prince Regent in 1811 and King George IV upon the death of his father, January 29, 1820. He died at Windsor, June 25, 1830.

COLLS: Lord Northwick; Lieutenant Colonel H. B. L. Hughes, Kinmel Park, Wales; sold at Sotheby's, London, July 1929, No. 67.

SIR HENRY RAEBURN

the greatest Scottish portrait painter, was born March 4, 1756, in Stockbridge (Edinburgh); died July 8, 1823, in Edinburgh. He was called the "Scottish Reynolds".

395. The Sisters

seated against a landscape background, a dog at their feet. canvas: 60 x 461/4 in.

Georgina Reay (born June 6, 1797) and Elizabeth Reay (born November 14, 1794, later married to Matthew Bell of Woolington Hall). From the age of the two young ladies, we may assume that the picture was painted c. 1810.

EXH: San Francisco, Golden Gate International Exposition, 1940.

SIR HENRY RAEBURN

396. Portrait of Mr. Hope Vere

full-length, holding a cane with both hands. canvas: 93 x 59 in.



No. 395—The Sisters SIR HENRY RAEBURN



No. 400—The Family of Stephan Rigaud John Francis Rigaud



No. 397—Mrs. G. F. Stratton SIR THOMAS LAWRENCE - 326-

JOHANN ZOFFANY

born Johann Zauffely in Regensburg (Ratisbon) in 1735; died in Kew (London) November 11, 1810. He studied in Italy, journeyed to England in 1758 and for some time (1783-1789) was active in India.

398. Portrait of Mustapha, East Indian Princeling with his pet dog.

inscribed: MUSTAPHA

canvas: 50 x 40 in.

Sold at the Anderson Galleries, New York, April 1929, No. 157 cf. Lady Victoria Manners and Dr. G. C. Williamson, John Zoffany, R. A., His Life and Works, London, 1920, p. 80, ff. The authors did not know the Sarasota pictures.

A pendant to No. 399.

JOHANN ZOFFANY

399. Portrait of Charles Wise

presumed to be a brother of Mustapha, standing full-length, in a dark blue and gold costume. He holds a small pet dog on a table covered with a red spread.

inscribed: CHARLES WISE

canvas: 50 x 40 in.

Sold at the Anderson Galleries, New York, April 1929, No. 158. A pendant to No. 398 (see note above).

JOHN FRANCIS RIGAUD

a portrait painter of French origin, born May 18, 1742, in Turin; died December 6, 1810, in Packington Hall, near London. He had come in 1772, to England, where later he translated into English and published Leonardo da Vinci's "Treatise on Painting" with copper plates as illustrations.

400. Portrait Group of Stephan Francis D. Rigaud the artist's brother, with his wife and son, half-length.

canvas: 28 x 34 in.

Sold at the American Art Association, New York, November 1927.



No. 398—Mustapha Johann Zoffany



No. 399—Charles Wise JOHANN ZOFFANY

Attributed to RICHARD WILSON

an English landscape painter, born August 1, 1714, in Pinegas (Montgomeryshire); died in May, 1782, in Lianberris (North Wales).

401. A River Scene

with mountains and buildings.

canvas: 23½ x 38 in.

After RICHARD WILSON

402. An Italian Landscape

canvas: 17 x 23 in.

This is a free copy after a picture formerly in the H. A. Hammond Smith Collection, New York (sold at the *Anderson Galleries*, New York, January 1928).



No. 403—Agrippina and Her Children BENJAMIN WEST

PAINTING OF THE XIXTH AND XXTH CENTURIES

I. The AMERICAN SCHOOL

BENJAMIN WEST

a renowned American artist born in 1738 near Springfield, Pennsylvania; died 1820 in London. At the age of eighteen he had become a portrait painter in Philadelphia. Subsequently he went to New York, then to Italy and in 1763 settled in London. Historical painter to King George III of England, he was as well President of the Royal Academy from 1792 until his death, March 11, 1820. He was interred in St. Paul's Cathedral.

403. Agrippina and Her Children Mourning Over the Ashes of Germanicus painted for Dr. Robert Drummond, Archbishop of York.

> inscribed on the urn: Ossa Germanici C. Aug.

canvas: $80 \times 56\frac{1}{2}$ in.

Germanicus (15 B. C.-19 A. D.), victorious over many German tribes, was recalled to Rome by Tiberius, then sent to the Orient, where he died of poisoning in Antioch. Agrippina with two of her sons was executed by Tiberius. Another son, Gaius, later became the Emperor Caligula.

DANIEL HUNTINGTON

an American painter, born in New York, October 14, 1816; died April 18, 1906.

404. A Satyr (after Rubens) seated on a leopard-skin, his back turned to the spectator.

sanguine on paper: $20\frac{1}{2} \times 15$ in.

COLL: Stokes; sold at the Anderson Galleries, New York, April 1929, No. 198.



No. 406—Major Philip Schuyler
DANIEL HUNTINGTON



No. 405—Christiane, Her Children and Mercy
Daniel Huntington

DANIEL HUNTINGTON

405. Christiane, Her Children and Mercy in the Valley of the Shadow of Death

a vision in John Bunyan's "Pilgrim's Progress", the greatest allegory in the English language. The author's elevation of spirit and his reliance on divine assistance here brings sunshine out of the clouds: "So they cried and prayed and God sent light and deliverance." The allegory that inspired the picture was either entirely written or at least completed during the six months of Bunyan's second imprisonment in 1675.

canvas: 89 x 71 in.

DANIEL HUNTINGTON

406. Portrait of Major Philip Schuyler in uniform.

signed and dated: D. Huntington 1862

canvas: 33 x 25 in.

Philip Schuyler (1836-1906) was the son of George Lee Schuyler and Eliza Hamilton Schuyler. The great grandson of Alexander Hamilton and of Major General Philip Schuyler, he served in the Union Army, 1861-1865, as a private in the 7th Regiment, N. Y. N. G., and Captain in the 14th Infantry, U. S. A.

COLLS: Mrs. Charles Huntington, New York (daughter-in-law of the artist);
De Forest (Collection of American portraits); William F. Laporte;
sold at the American Art Association, New York, April 1927, No. 84.
Another portrait of Philip Schuyler, dated 1865, painted by R. M. Staigg
of Newport, R. I., is in the Museum of the Historical Society, New York.

WILLIAM MERRITT CHASE

an American painter, born November 1, 1849, in Franklin, Indiana; died in New York in 1916. He was active first in Munich and Venice, later becoming Professor at the Art Students League, New York. He was a friend of J. M. Whistler.

407. A Landscape

with a green meadow and a stream.

signed: Wm. M. Chase

canvas: 333/4 x 431/2 in.

CARL von MARR

an American painter, born of German parents in Milwaukee, Wisconsin, February 14, 1858. He lived in Munich, where he died July 10, 1936.

408. The Mystery of Life

depicting an aged pilgrim staggering to a ledge of rocks by the sea only to find the lifeless body of a fair young woman cast up by the wanton fury of the storm.

signed: Carl Marr

München

canvas: 66 x 95 in.

Sold at the American Art Association, New York, November 30, 1928, No. 94.

CHILDE HASSAM

an American painter and engraver, born in Boston, Massachusetts, October 17, 1859; died August 27, 1935, in New York, where he had been active as one of the leading American Impressionists.

409. A Rainy Day on Fifth Avenue, New York lined with denuded slender saplings and animated by pedestrians walking under umbrellas. There can also be seen a hansom cab and a brougham.

signed and dated: Childe Hassam
N. Y. 1893

water color on paper: 14 x 20 in.

COLL: Mrs. Anna E. Little; sold at the American Art Association-Anderson Galleries, New York, November 1929, No. 56.

FREDERICK REMINGTON

an American painter, sculptor and illustrator as well as writer, was born October 4, 1861, in Canton, N. Y.; died December 26, 1909, in Ridgefield, Connecticut.

410. An Indian Trapper

standing in the water with his gun.

signed: Frederick Remington

canvas: 30 x 26 in.

Sold at the American Art Association, New York, April 1927.

FREDERICK REMINGTON

411. The Salute

as on a road an officer and his staff, all mounted, salute another officer without hat and coat who steps from the bushes at the right. Probably an episode in the Civil War.

signed: Frederick Remington

canvas (in grisaille): 353/4 x 28 in.

IRVING RAMSEY WILES

an American painter of portraits and *genre*, born April 8, 1861, in Utica, N. Y.; died in 1934.

412. At the Desk

a young girl is seated. She wears a low-cut mauve tinted silk gown.

signed: Irving R. Wiles

canvas: 27 x 21 in.

Sold at the American Art Association-Anderson Galleries, New York, November 1929, No. 29.



No. 413—John Ringling SAVELY SORINE



No. 414—Mable Ringling Savely Sorine

SAVELY SORINE

born in L'Olotzk, Russia, February 27, 1886; was active first in Paris, later in the United States as one of the best known portraitists of the fashionable world. He now resides in New York.

413. Portrait of John Ringling

three-quarter-length, wearing a business suit, an overcoat over the left arm and one hand in the trousers pocket. Lightly indicated palm trees are to be seen in the background.

signed and dated: S. Sorine 1927

water color on paper: 611/2 x 441/2 in.

SAVELY SORINE

414. Portrait of Mable Ringling

half-length, in an opera box, wearing a white gown with a black lace scarf thrown over the right shoulder. Opera glasses and a program are seen on the rail.

signed: S. Sorine

water color on paper: 36½ x 29½ in.

2. The English School

ENGLISH PAINTER c. 1800

415. A Lady at the Harpsichord

three-quarter-length, in a white dress.

canvas: 49 x 39 in.

WILLIAM ETTY R. A.

one of the most important English painters of his epoch, born March 10, 1787, in New York, where he died November 13, 1849.

416. The Combat

as a beautiful woman throws herself between a warrior and a rival who has been forced to his knees. She pleads for the vanquished. The figures are all dressed in classical garb.

canvas: 35 x 461/2 in.

A large picture (100 x 135 in.) of the same subject, painted by the master in 1825, is in the National Gallery of Scotland, Edinburgh.

Attributed to RICHARD PARKES BONINGTON

an English painter, born October 25, 1801, in Arnold, near Nottingham; died September 23, 1828, in London.

417. The Chess Party

as a young couple in fancy dress costumes play the game.

signed and dated: R. P. Bonington 1821

canvas: 125/8 x 16 in.

FREDERICK RICHARD LEE R. A.

an English painter, born June 10, 1798, in Barnstable (Devonshire); died June 4, 1879, in Vleesch Bank, South Africa.

418. A Water Mill by an Old Oak Tree with a stream flowing into a river in the foreground. signed and dated: F. R. Lee 1830

COLL: Sir George Holford, Dorchester House, London (purchased from Nieuwenhuys, 1840); sold at *Christie's*, London, May 1928, No. 111.

LIT: R. Benson, The Holford Collection, Dorchester House II., London, 1927, No. 175, Repr. pl. CLX.

WILLIAM POWELL FRITH

an English painter, born January 9, 1819, in Studley, near Ripon (Yorkshire); died in London November 2, 1909. Famous in his day as "another Hogarth".

419. The Departure

from the waiting room of a railway station cluttered with luggage, as women and children take leave of each other. Through the open doorway a porter carries out a trunk to the train.

signed and dated: W. P. Frith 1866

canvas: $38\frac{1}{2} \times 63$ in.

JAMES WEBB

an English painter, born in 1825; died in London in 1895.

420. The Dover Wharf at Sunset

with excited groups of people in the foreground. On the horizon a ship is seen in distress during a storm.

signed: James Webb canvas: $42\frac{1}{2} \times 72\frac{1}{4}$ in.



No. 416—The Combat WILLIAM ETTY



No. 422—The Sirens
SIR EDWARD BURNE-JONES

FREDERICK HAVILL

an English painter born in Cheltenham; died in 1884. He exhibited chiefly portraits in the Royal Academy, 1849-1874.

421. The Decision of Edward I, King of England after listening to the respective claims of Robert Bruce and John de Baliol to the throne of Scotland, in favor of the latter. Baliol was crowned at Scone, November 30, 1292.

signed: F. Havill canvas: 32½ x 44 in.

SIR EDWARD BURNE-JONES

born August 28, 1833, in Birmingham; died June 17, 1898, in London. He was one of the leading masters of the Pre-Raphaelite School.

422. Les Femmes Chasseresses

(The Sirens) an unfinished study in chiaroscuro. On a small bay with a strand of yellow sand and sea poppies, fringed with rocks on either side, are seen the haunts of the sirens. A dark-hulled ship drifts in, manned by the men-at-arms who are doomed to be lost.

canvas: 84 x 120 in.

COLL: Sir George Holford, Dorchester House, London; sold at Christie's, London, May 1928, No. 96.

LIT: R. Benson, The Holford Collection, Dorchester House II., London, 1927, p. 41, No. 184, Repr. pl. CLXV.

JAMES McBEY

a Scottish painter and engraver, born December 23, 1883, in Newburgh (Aberdeenshire); active in London.

423. On the Broads

as a sailboat glides on the blue water edged by patches of green marshlands here and there.

signed and dated: James McBey July 1920 canvas: 14 x 18 in.

Sold at the American Art Association, New York, November 1929.

3. The French School

Attributed to BARON FRANCOIS PASCAL GÉRARD

a French painter, born May 4, 1770, in Rome, died in Paris, January 11, 1837. He was court painter to Napoleon and to the Bourbons and one of the chief instigators of the great Romantic Movement.

424. Portrait of a Gentleman

full-face, wearing a black coat and white jabot.

canvas: 293/4 x 241/2 in.

Sold at the American Art Association, New York, April 1927 (attributed to J. L. David).

The attribution to Gérard, painted c. 1795, has been suggested (from the photograph) by C. Sterling.

GEORGES MICHEL

a French landscape painter, born in Paris January 12, 1763; died there June 7, 1843.

425. A Landscape

with a hill on the right.

canvas: 9½ x 12¾ in.

LOUIS BENJAMIN DEVOUGE

a French painter, born in Paris in 1770; died there July 19, 1842.

426. Presumed Portrait of Pauline Bonaparte Borghese sister of Napoleon I, seated on a canapé and wearing a diaphanous negligée.

signed and dated: D.....uge fecit 18? (doubtful whether 1811 or 1822)

canvas: 72 x 82 in.



No. 424—Portrait of a Gentleman Attributed to BARON GERARD



No. 426—Presumed Portrait of Pauline Bonaparte Borghese Louis Devouge

VICTOR JULES GÉNISSON

a French painter of architecture, born 1805 at St. Omer (Pas-de-Calais); died 1860.

427. The Interior of a Gothic Cathedral signed and dated: Génisson 1852
panel: 293/8 x 253/4 in.

CONSTANT TROYON

a French landscape and animal painter, born in Sèvres, August 28, 1810; died in Paris, March 20, 1865.

428. On Guard
as a dog herds a flock of sheep.
signed: C. Troyon

canvas: 66 x 52 in.

COLL: J. J. Astor, New York; sold through the American Art Association, New York, April 1926, No. 134, Repr. p. 135.

IULES DUPRÉ

a French landscape painter, born in Nantes, April 5, 1811; died October 6, 1889, in L'Isle-Adam.

429. A Cottage on the Hill overlooking a river in the valley. signed: J. Dupré canvas: 6½ x 13 in.

Attributed to GUSTAVE COURBET

a French painter, born in Ornans (Doubs) near Besançon June 10, 1819; died in La Tour de Peilz, near Vevey, December 31, 1877. As founder of the Realist Movement, he exerted a considerable influence on European art.

430. A Rough Sea

as gigantic waves dash against the rocks.

signed: G. Courbet

canvas: 14½ x 17 in.

HENRI JOSEPH HARPIGNIES

a French landscape painter born in Valenciennes July 28, 1819; died in Saint-Privé (Yonne) August 28, 1916.

431. Children at Play

in a meadow at the edge of a wood.

signed: H. Harpignies

canvas: 26 x 20 in.

COLL: Mary A. Robbins, New York; William F. LaPorte; sold at the American Art Association, New York, April 1927.

PAUL DELAMAIN

a French painter, born 1821 in Paris; died in Ornans in 1882. He specialized in the painting of scenes drawn from the life of Algiers

432. Two Algerian Girls Selling Melons

signed: Paul Delamain

canvas: 17 x 13 in.

ROSA BONHEUR

a famous French animal painter, born in Bordeaux March 16, 1822; died May 25, 1899, in her castle near Fontainbleau.

433. Labourages Nivernais

as a team of oxen ploughs the fields.

signed and dated: Rosa Bonheur 1850

canvas: 52½ x 102 in.

COLL: Viscount Hambledon; sold at *Christie's*, London, March 1929, No. 177.

Another version of the same composition, signed and dated 1847, is in the Musée du Luxembourg, Paris.

ROSA BONHEUR

434. A Family of Deer

crossing the summit of the Long Rocks in the Forest of Fontainebleau.

signed and dated: Rosa Bonheur 1865

canvas: 54½ x 128 in.

COLLS: H. F. W. Bolkow, 1868; Pandeli Ralli, Esq.; Vicountess Byng of Vimy; sold at *Christie's*, London, November 30, 1928, No. 159.

EXH: Leeds, England, 1868.

ENGR: C. G. Lewis (1808-?)

EUGÉNE BOUDIN

a French marine and landscape painter influenced by the Impressionists, was born in Honfleur (Calvados) July 12, 1824; died in Paris August 8, 1898.

435. A Marine Scene

with a view of the ocean and ships on the horizon.

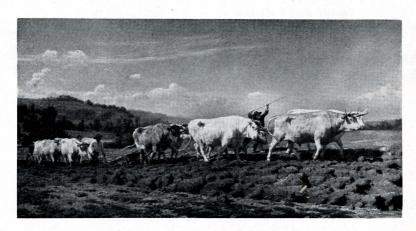
signed and dated: E. Boudin '78 (1878)

St. Valery

metal: 121/4 x 181/4 in.



No. 446—French Artillery ÉDOUARD DETAILLE



No. 433—Labourages Nivernais

ROSA BONHEUR

EUGENE BOUDIN

436. A View of Dunkirk (Dunkerque)

signed and dated: Boudin '80 (1880)

canvas: 15 x 21 in.

ÉMILE van MARCKE de LAMMEN

a French landscape and animal painter, born in Sèvres August 20, 1827; died in Hyères December 24, 1890. He was a pupil of Troyon.

437. Dans Les Landes (The Return of the Herd)

as there is a momentary halt for the cattle in the foreground to "pose" for the artist.

signed: Em van Marcke

canvas: 74½ x 106 in.

COLLS: Goupil & Co., Paris; J. J. Astor, New York; sold through the American Art Association, New York, April 1926, No. 440, Repr. p. 137.

ALFRED STEVENS

a distinguished Belgian portrait and *genre* painter, born in Brussels May 11, 1828; died August 24, 1906, in Paris, where he was chiefly active. He was at first a pupil of the École des Beaux Arts in Paris, later of Navez in Brussels and of Rocqueplan in Paris.

438. A Young Lady in a White Dress

seated at a piano.

signed and dated: Alfred Stevens 1879

panel: 21½ x 17¾ in.



No. 438—A Young Lady at a Piano Alfred Stevens



No. 439—Parisian Celebrities
Alfred Stevens

ALFRED STEVENS

439. A Portrait Group of Parisian Celebrities

They are: 1. Joseph Philippe Simon Lockrov, 1803-1891, French comedian and playwright. 2. Louis Étienne Ernest Rever, 1823-1909, French composer and music critic. 3. Antonin Proust, 1832-1905, politician and author. 4. Léon Cladel, 1835-1892, French symbolist writer. 5. Georges Ohnet, 1848-1918, novelist and dramatist. 6. Paul Ernest Hervieu, 1857-1915, French novelist and dramatist. 7. Henry François Becque, 1837-1899, French dramatist. 8. René François Armand Sully Prudhomme, 1839-1907, French poet and literary critic. 9. Jules Émile Frédéric Massenet, 1842-1912, French composer. 10. Juliette Adam, 1836-1936, French writer of novels and miscellaneous works. 11. Henri Meilhac, 1831-1897, French playwright, collaborator with Ludovic Halévy. 12. Ludovic Halévy, 1834-1908, playwright and novelist. 13. Émile Augier, 1820-1889, French poet and dramatist. 14. Francisque Sarcey, 1827-1889, French journalist and dramatic critic. 15. Jeanne Julie Regnault Bartet, 1854-1941, French actress. 16. François Élie Jules Lemaitre, 1853-1914, French writer and critic. 17. Victorien Sardou, 1831-1908, French playwright. 18. Rosine, called Sarah Bernhardt, 1843-1923, noted actress (as Oueen Elizabeth?). 19. Édouard Jules Henri Pailleron, 1834-1899, French dramatist and satirist. 20. Jules (Arsène Arnaud) Claretie, 1840-1913, author and theatrical manager. 21. Emil Reich, 1854-1910, writer on political science in France and the United States. 22. Unknown. 23. Alexandre César Léopold, called Georges Bizet, 1938-1875, composer of the famous "Carmen" and other operas. 24. François Edouard Joachim Coppée, 1842-1908, French poet. François Jules Edmond Got, 1822-1901, French actor.

signed: A. Stevens

canvas: 923/4 x 961/2 in.

FERDINAND ROYBET

a French portrait and *genre* painter born in Uzes April 12, 1840; died in Paris April 10, 1920.

440. Study in White

of a young lady standing, three-quarter-length.

signed: F. Roybet

panel: 21 x 143/4 in.

COLL: C. C. Stillman, New York; sold at the American Art Association, New York, April 1927, No. 41.

FERDINAND ROYBET

441. The Connoisseurs

four cavaliers in XVIIth century costumes are examining some old drawings and engravings.

signed and dated: F. Roybet 1876

canvas: 48 x 59 in.

COLL: J. J. Astor, New York; sold through the American Art Association, New York, April 1926, No. 436, Repr. p. 129.

JEAN JOSEPH BENJAMIN CONSTANT

a French painter, born June 10, 1845, in Paris, where he died May 26, 1902. He was a pupil of Cabanel.

442. The Emperor Justinian

watching the codifying of the Roman Law (Corpus iuris). He is seated on a throne with three councilors at either side. In the foreground a figure with his back turned to the spectators is seen.

signed and dated: Benj. Constant 1866

canvas: 148 x 260 in.

COLL: The Metropolitan Museum of Art, New York (gift of Godfrey Mannheimer, 1890); returned to the family of the donor (Dr. Leonard Dessar), 1928; sold at the American Art Association, New York, 1928.

LIT: The Metropolitan Museum of Art, Catalogue of the Paintings, 1914, No. B 43.

GASTON ANGLADE

a French landscape painter born in Bordeaux September 29, 1854; died after 1903. He was influenced by the Impressionists.

443. Les Brumes du Matin—Bruyères en Fleurs à Esmoulin

the morning mists rise from a beflowered meadow at Esmoulin (Haute Saône).

signed and dated: Gaston Anglade 1903 canvas: 44 x 57 in.

WILFRID BEAUQUESNE

a French painter of military life, born October 28, 1847; died in Montejeron (Dept. Seine-et-Oîse) July 21, 1913. He was a pupil of Horace Vernet.

444. Two French Cuirassiers

conversing at a table over a bottle of wine.

signed: W. Beauquesne canvas: 83/4 x 13 in.

WILFRID BEAUQUESNE

445. French Infantry on the March (1870)

signed: W. Beauquesne

panel: 9½ x 13 in.

JEAN BAPTISTE ÉDOUARD DETAILLE

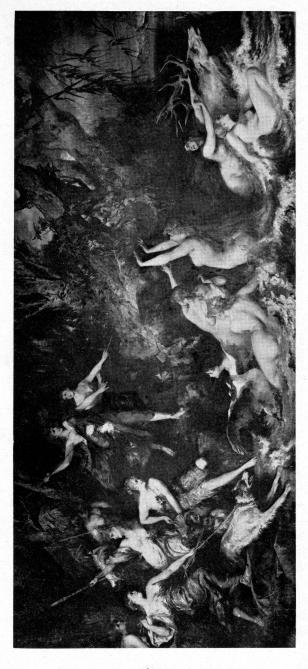
a French painter of military life and battle scenes, born October 5, 1848, in Paris where he died December 23, 1912.

446. French Artillery

taking up new positions in a birch wood in winter: an episode in the Franco-Prussian War, 1870-1871.

signed and dated: Edouard Detaille 1873
canvas: 49 x 63 in.

COLL: J. J. Astor, New York; sold through the American Art Association, New York, April 1926, No. 434, Repr. p. 125.



No. 451—The Hunting Party of Diana Hans Makart

4. The Austrian, Dutch, German, Italian,
Spanish and Swiss Schools

HANS MAKART

an Austrian painter born in Salzburg, May 29, 1840; died in Vienna October 1884. His art and decorative abilities, expressive of Viennese life, were in his time much admired.

451. The Hunting Party of Diana

who stands on the shore of a lake wearing a red robe and holding in her raised right hand a spear which she is preparing to hurl at a stag swimming across the water in the foreground. The goddess is surrounded by nymphs and hunting dogs in front of a dense forest. In the immediate foreground there are several nymphs.

canvas: 180 x 387 in.

COLL: The Metropolitan Museum of Art, New York; sold through the American Art Association, New York, February 1929, No. 115.

EXH: Künstlerhaus, Vienna, Jahreaustellung, 1880.

LIT: The Metropolitan Museum of Art, Catalogue of the Paintings, 1917, p. 188.

A sketch for the composition, signed and dated 1879, was formerly in the collection of Victor and Helen Mautner Markhof, Vienna (sold in Vienna, November 1927).

JAN JOSEPH NUIJEN WIJNAND and EUGENE JOSEPH VERBOECKHOVEN

Verboeckhoven was a Belgian painter born in Warneton, June 8, 1799; died in Brussels January 19, 1881. He is the author of the figures in the present composition. Wijnand was a Dutch painter born at the Hague March 4, 1813; died there June 2, 18—.

452. A Landscape with Mounted Hunters cradled panel: 29 x 38½ in.



No. 457—Milan Cathedral Luigi Bisi



No. 453—Maria of Utrecht Jozef Israels

JOZEF ISRAELS

a Dutch painter born at Groningen (North Holland) January 27, 1824; died at the Hague, August 12, 1911. Destined by his parents for a commercial career, his great love of art persuaded them to send him to Amsterdam and Paris. He became a celebrated painter.

453. Maria of Utrecht Learns of the Death Sentence of Her Husband, Olden-Barneveld

Composition of five figures, three-quarter-length. The artist has portrayed the tragic moment when the sorrowing mother in the company of her daughter and two sons receives the last letter from her imprisoned husband telling her of his fate. Johann van Olden-Barneveld (1547-1619) was the unfortunate leader of a 17th century Dutch rebellion.

signed and dated: Jozef Israels 1852 canvas: 60 x 80 in.

COLL: The Carroll Gallery, Toronto, Canada, 1925; sold at the American Art Association, New York, April 1929.

LIT: Dr. M. Eisler, Josef Israels, 1924, Repr. pl. IV.

JOZEF ISRAELS

454. The Fisherman's Wife

seated on a doorstep nursing her child while on the right a cat and two kittens are playing.

signed and dated: Joz. Israels 1867 canvas: $17 \times 14\frac{1}{2}$ in.

ANTON MAUVE

a Dutch painter, born September 18, 1838, in Zaandam; died in Arnheim February 5, 1888.

455. The Marsh

signed: A. Mauve

Sold at the American Art Association, New York, 1930.

DUTCH PAINTER of the XIXTH CENTURY in the style of the Dutch masters of the XVIIth century.

456. The Tailor Shop

with a young woman in a fur-trimmed wrap visiting it. panel: $13 \times 10\frac{1}{2}$ in.

LUIGI BISI

an Italian painter and architect, born May 10, 1814, in Milan, where he died September 10, 1886. He was a pupil of Mizliara.

457. The Interior of the Cathedral of Milan with groups of people participating in a service.

signed and dated: Luigi Bisi Milano, 1871 canvas: 61 x 50 in.

COLL: The Metropolitan Museum of Art, New York; sold through the American Art Association, New York, February 7, 1929, No. 106.

The wonderful cathedral of his native city was the preferred subject of this artist.

VINCENTE LOPEZ v PORTANA

born September 19, 1772, in Valencia; died June 22, 1850, in Madrid. He was the most successful Spanish portrait painter after the death of Goya.

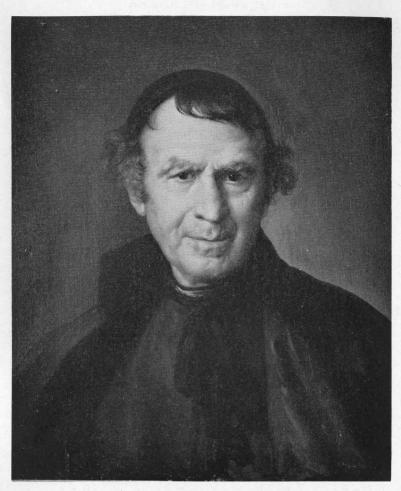
458. Portrait of an Ecclesiastic

full-face, wearing a dark cassock and skull-cap.

canvas: $21\frac{1}{4} \times 17\frac{1}{2}$ in.

COLL: Don Eugenio L. de Bayo, Madrid; sold at the American Art Association, New York, December 1928.

A. L. Mayer is authority for the authenticity of this work.



No. 458—An Ecclesiastic VINCENTE LOPEZ

ALBERT ANKER

a Swiss painter, born in Ins (Anet), Canton Bern, April 1, 1831. He completed his studies in Paris and died in his native country July 16, 1910.

459. The Innkeeper's Daughter

Three gentlemen ride up to their favorite wayside inn to ask the landlord how fare the inn and the lovely daughter of the house. They are informed that the inn is swept and ready but that the lovely daughter lies dead. The picture was inspired by the poem of Goethe.

signed and dated: A. Anker 1859 canvas: 60 x 74 in.

ALBERT von KELLER

a Swiss painter born April 27, 1844, in Gais (Canton Appenzell); studied in Munich, where he died July 14, 1920.

460. A Baroque Park

with a fountain and statues (sketch).

signed and dated: A. Keller 1873

canvas: 23 x 17 in.

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